

THE NEW YORK DRAMATIC MIRROR

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PRICE, TEN CENTS.





BELLE GILBERT.



MAMIE JOHNSTONE.



ANNA PARKER.



MINERVA DORR.

THE QUARTETTE OF "JANES."

THE above are the portraits of the four Janes who have made individual hits in that highly successful play. Each has given the public a special interpretation of the part according to her own ideas of this unique character.

The vitality of Jane is phenomenal. The play, which was first produced under the management of Charles Frohman for four years, has been sold by him to his brother Gustave, who has found abundant territory for his four first-class companies. The sale of Jane to Gustave Frohman is generally considered a wise move. It is the first step in the policy of convincing managers of the smaller towns that they can have good plays with strong companies and all the legitimate accessories

of metropolitan productions, and thus put an end to the piratical speculators who swarm the country with cheap attractions and miserable companies. This is but the first of the series of plays heretofore seen in large cities, now to be produced in the towns of the United States.

The wisdom of this policy is manifest. It will be a serious blow to the disreputable system of giving the public pirate versions of plays, distorted and cheap, by unscrupulous men.

The play of Jane is so attractive and so well cast by Gustave Frohman as to please critical audiences everywhere. In fact, it seems to be a comedy that will for some time to come be successful in the places that have but now been able to witness its excellent presentation.

THE THEATRE A PULPIT TOPIC.



THE theatre seems to be attracting the attention of clergymen to a greater extent than ever before, judging from the reports of sermons upon it in the press throughout the country. There are still many—too many—ministers who preach upon this subject with all the narrowness and bigotry imaginable of persons of small mental equipment, and among them are no doubt many sniveling hypocrites like the Stigginses and the Chadbands held up to view by Dickens. Yet there is an increasing number of men who wear the livery of the church that render to the theatre something of the theatre's due in its best aspects as an educator and a powerful factor for good.

It has been said that if the churches would interest themselves more rationally in the theatre, their influence might correct some of the things in the theatre that need reformation. The theatre should not be condemned as an institution, because at periods it reflects in some respects a low public taste, or because some of those connected with it are lax in morals. The church is not condemned because so many clergymen fall from grace.

Some of the statements made recently by clergymen of the theatre may be commended. Other statements from the pulpit of late must have been condemned silently by those to whom they were addressed. The Rev. J. I. Lansing, of the Park Street Church, Boston, the other day told his congregation that in that city of great pretension as to culture in things theatrical as well as in everything else there was "not a single theatre fit for a young man to go to." This clergyman is described as "a Congregationalist with Methodist antecedents." But he should have been described as a man who was making a gross misstatement. There were no doubt many in his congregation who knew, from personal experience, that the Rev. Mr. Lansing was in error. Some of them should invite him to go to the theatre, which is, apparently, an unknown institution to him.

The Rev. John L. Scudder, of Jersey City, in a sermon on the theatre recently, made statements much more liberal than truthful. "In the mad whirl of modern life," said he, "there is a positive necessity for theatrical entertainments. The church has no warfare with plays that entertain the public without pandering to their lower instincts. It is not wrong, nor will it hurt a member of the church to witness such a play as Julius Caesar, Macbeth, or The Merchant of Venice, nor such lighter productions as The Old Homestead, The Shaughraun, Uncle Tom's Cabin, and Rip Van Winkle. In some cases the spectators will be morally uplifted, as in Little Lord Fauntleroy, or The Prince and the Pauper."

One of the narrowest-minded of pulpiteres yet noted is a man called the Rev. Mr. Dunnett, of Beverly, Mass., who in a recent sermon, commenting favorably upon the Salvation Army uniform, said:

"I should like to see all denominations in different uniforms. How nice it would look to go to the theatre and see the Presbyterian in uniform, behind him a Methodist in uniform, and so on, while near the Baptist is a harlot with no uniform on, and near the Episcopalian is a gambler with no uniform on. Now you can't tell who is the Christian and who is the harlot today."

Does this man preach to a body of persons who in this enlightened age take such stuff as the above, which followed abuse of the theatre, as common sense? And does the Rev. Mr. Dunnett, so called, think that the clothes a person wears indicates the morality of the person?

STUART ROBSON'S NEW PLAY.

Stuart Robson's new play is called The Interloper, or the Feet of Venus. It is by Adrien Barousse, a French dramatist.

The piece was taken to Mr. Robson by Mlle. Rhea who came across it in Paris. The story is said to be serious and clean. This will be Mr. Robson's first experience with a French play since his production of Forbidden Fruit some fifteen years ago.

The first performance of the piece will be given at the Grand Opera House, Indianapolis, next Monday.

EX-PRESIDENT SEES ROB ROY TWICE.

Colonel Fred. D. Grant and ex-President Harrison occupied a box at the Herald Square Theatre last Thursday evening. This was the second time Mr. Harrison went to see Rob Roy. All the boxes were tastefully decorated with flags and flowers in honor of the ex-President's visit.

VERDI IN PARIS.

Howard Paul has brought from Paris the following interesting notes:

"I was present at the general rehearsal of Verdi's Otello at the Paris Opera, and that function was conducted with considerable ceremony, and some secrecy. The usual *habitués* of dress rehearsals, including even privileged subscribers, were excluded from the house. About two hundred representatives of the journals, mostly musical critics, were admitted to the amphitheatre. They entered by the stage door, and were subjected to close inspection by the officials of the theatre.

"In the house a strange spectacle presented itself. Several rows of orchestra stalls had been removed into the passages, and in the centre of the space left vacant were a table covered with a green cloth, on which was placed a lamp. At this table Signor Verdi took his seat, flanked by the Opera directors, Messieurs Bertrand and Gailhard. Near him also were his librettists, Signor Arigo Boito and Signor Ricordi. To the left of the renowned Italian composer sat MM. Sardou, Henri Meilhac, Halévy, and a few others, who were present by special invitation.

"Signor Verdi was in a box, keeping her usual careful watch over her octogenarian husband, who, however, despite his years, did not seem to need any of the attentions bestowed as a rule on persons of so advanced an age. In another box was Madame Bertrand, while M. Barthou, Minister of Public Works, was also seen looking on the interesting ceremony from a *loge*.

"On his entrance, unaccompanied, Signor Verdi, who was dressed in black and wore a Quakerish-looking hat, was heartily applauded by the members of the orchestra. After the composer had bowed his acknowledgments, he conversed for a few moments with M. Garnier, architect of the opera, and then with M. Sardou. Everything being ready, M. Gailhard, in his powerful tones, uttered the word, *rideau*, and up went the curtain amid the crash of thunder from the orchestra which marks the opening of the opera. Then appeared the rather conventional ship, struggling on the stormy waves surging around the Cyprian port. Soon after Otello, M. Saléza, came ashore, saluted by the chorus with 'Vive Otello! Victoire! Victoire!'

"At the end of the first act the composer asked for a repetition of the closing scene between Otello and Desdemona. M. Gailhard accordingly called back M. Saléza and Madame Rose Caron, who went through the splendid number again. The composer himself went over to the harpists on the left of the orchestra and gave them a few instructions. In the second act all passed off without a hitch, but in the third the ballet had to be repeated at the request of the maestro. At the end of the rehearsal Signor Verdi thanked the band, who treated him to another round of applause.

"M. Maurel was unique in his role as Iago. M. Saléza made a favorable impression, and Madame Rose Caron in the 'Willow Song' and 'Ave Maria' of the fourth act, proved herself fully equal to her part. The scenery and dresses of Otello are got up on a magnificent scale. The bill for stage decorations alone amounts to 220,000 francs. The sea is of real Mediterranean or Levantine azure, and will redeem any objection which may be taken to the ship on the ground that the vessel is too patently a theatrical contrivance.

"It may here be added that after Otello was produced at Milan in 1867, there was some talk of taking the opera to Paris. Negotiations, however, fell through, and the Parisians have had to wait seven years before seeing and hearing Shakespeare's powerful tragedy cast into a new mould by Boito, and set to the music of Verdi.

"Signor Verdi went to the Scala—not that of Milan, but the Music Hall of that name on the Boulevard de Strasbourg—on the night after the general rehearsal. He was not recognized by people on entering, but after the orchestra had played a selection from Rigoletto it became known that the composer was in the house, and he was loudly acclaimed. The maestro was in a box with his wife. He evidently took a great interest in the variety performance, and listened with much attention to the songs and patter of Yvette Guilbert.

"A good deal of acrimonious writing has been indulged in about the exclusion from the general rehearsal of Otello of subscribers and others. It is stated that Signor Verdi had nothing to do with the matter, and left everything connected with the tickets of entry to the directors of the opera.

"I remained in Paris to attend the first representation, and it was a veritable gala night. M. Casimir-Perier played the part of official host, and did the honors of the Opera House to the illustrious composer. At the end of the first act he appeared in the President's box with the broad red ribbon of the Grand Cross of the Legion of Honor athwart his breast. The investiture took place in the saloon attached to the Presi-

dent's box, and having handed him a star in brilliants, the President gave him the 'accolade,' that is to say, a kiss on each cheek. Between the second and third acts Verdi went behind the scenes, where he met M. Ambroise Thomas. They fell into each other's arms, exchanged salutations on the cheeks, and then walked about arm-in-arm.

"Among the attractive features of the third act of the opera is a Maranese dance executed by Venetian sailors. After this comes a bevy of Turkish slaves who keep step to languid strains. Their slow dance gradually becomes animated. It reaches the climax of liveliness. A call is made to invoke Allah, on hearing which all prostrate themselves. The antithesis of these dancers are Cypriot girls attired as Greek statues, and looking just as calm. They form a tableau vivant, which is supposed to symbolize the high thought of Europe as compared with the sensualism of Islam.

The opinion of the audience at the première was divided as to the merits of the work as a whole. It was received with respectful attention but hardly with enthusiasm."

THE NEWARK BILL BOARD CRUSADE.

The moral crusade against bill boards is again in full blast at Newark, N. J. The Christian Citizenship Union is at the back of the crusade, which was started two or three years ago when a traveling company billed the town with objectionable lithographs.

There has been complaint lately that improper bills are again being posted about the city. Ministers have been denouncing the matter from their pulpits, and the aldermen have been urged to take strong municipal action. The aldermen accordingly passed a bill-posting ordinance which provided for a license fee of one hundred dollars for all persons engaged in posting bills, and embodied a clause relating to the character of the bills to be spread upon the boards throughout the city.

The ordinance, however, was vetoed by Mayor Lebkuecker because he believed that a clause of one hundred dollars would tend to make a monopoly of the bill-posting business. He declared his willingness to sign an ordinance providing for a \$25 or even a \$50 license. He also favors a clause making it compulsory for every bill poster to give bonds in a small sum to insure compliance with the conditions of the ordinance.

A COMPLIMENT TO ITS ALLIES.

The Dramatists' Club dinner to the friends and advocates of the bill to prevent play piracy will take place on the evening of Nov. 17 at the New Netherlands, Fifth Avenue and Fifty-ninth Street.

The guests will include the men that worked valiantly in behalf of authors' rights, and that gave aid and comfort of a substantial kind to the campaign.

Prominent among these guests will be James W. Covert and Amos J. Cummings, the chief supporters of the measure in Congress last Spring. Managers who contributed liberally to the expenses attending the fight were A. M. Palmer, Charles Frohman, Daniel Frohman, and Charles H. Hoyt. They have been invited. So, too, has ex-Judge A. J. Dittenhofer, who acted as counsel for the club both here and in Washington.

The dinner promises to eclipse in importance and interest the club's famous banquet to Henry Irving a year ago.

FANNY RICE TO GO OUT AGAIN.

Fanny Rice may open again about Dec. 3 with a piece from the German, entitled Three Pairs of Shoes. To a Mirror man Dr. Purdy said yesterday:

"There is no use disguising facts. Miss Innocence Abroad didn't suit my wife and we lost money with it everywhere, so Miss Rice came to the wise conclusion that we had better stop."

"She has a new piece, which I think will more than recoup us for our losses on Miss Innocence. It is the same piece that Geisteringer made her great success in."

"I am looking the play in New England, but after Christmas shall pick up my old time."

"Most of the members of the old company will stay with us, although there are in the play several strong character parts and several singing parts which will require new people."

THIS COMPANY WILL LEAVE TO-MORROW.

The Louise Beaudet Opera company, which has been rehearsing the new opera Jacinta for some time in this city, will leave for Philadelphia to-morrow (Wednesday). The first production will be given at the Grand Opera House, in the Quaker City, on Nov. 12. The company will come to the Fifth Avenue Theatre, this city, two weeks later.

GOSSIP OF THE TOWN.

Walter C. Kelly, Fanny Denham Rouse, and Thad. Shine will go with the Special Delivery company.

W. H. Rudolph has succeeded Frank E. Morse as manager of The Kid, which opened the new Opera House at St. Mary's, O., on Nov. 1, for which event Mr. Rudolph reports there was a \$450 sale seven days ahead.

H. P. Taylor will produce Maine and Georgia elaborately on Dec. 10 at the Grand Opera House, Philadelphia. Twenty horses will be seen in the battle scene. The play has been rewritten.

Grace Huntington opened in A Milk White Flag this week. Riffle Deaves is to join another of the Hoyt forces.

Louis Grissell has been engaged for the Castle Square Theatre, Boston.

William Wolff, late manager for the Schiller Opera company, has been engaged to play the role of General Hurley Burley in A Milk White Flag when Frank Keenan retires to join the Oliver Twist organization.

A. H. Woodhull has left William Gray in Aunt Sally and returned to New York, where he will book that and other companies for next season.

Newton Chisnell has joined A Trip to Chinatown. George Beane has been transferred to another of Hoyt's companies.

Charles Howard Johnson, the artist, has painted a life-size portrait of Elita Proctor Otis.

The Supreme Court of Illinois has sustained the verdict of the lower court, granting a divorce to Leslie E. Carter.

The McCoy Sisters, lately with A Wild Duck, have joined Russell's Comedians.

The Maryland Athletic Club made a theatre party at Harris' Academy of Music, Baltimore, on the night of Oct. 25, the entertainment being furnished by the Sandow Trocadero Vaudeville.

*The CHRISTMAS MIRROR will appear early in December. It will eclipse all holiday publications.

George W. Denham left Alexandria, Va., last Tuesday for Cincinnati, to join Russell's Comedians, but after reaching that city changed his mind, and has returned.

William Redmund still plays Don Caesar de Bazan with great acceptance in support of Alexander Salvini, in Ruy Blas.

Graduates of the American Academy of the Dramatic Arts are agitating a project to establish a Théâtre Libre in this city, similar in scope to Antoine's well-known venture in Paris. Several informal conferences with that end in view have been held at the Berkeley Lyceum.

Willard Lee is credited with having made a hit as Harry Horton in The Two Sisters.

The Harlem Athenaeum Company has leased property on the corner of One Hundred and Twenty-fifth Street and Madison Avenue on which will be erected a theatre to be run as a vaudeville. The house will be called the Harlem Athenaeum, and Seamons and Levenson will be managers.

W. H. Crane appears to have made a decided hit with The Pacific Mail at the Star. There is little doubt that it is the most laughable play in Mr. Crane's repertoire, and he intends using it and The Merry Wives of Windsor in nearly all of the cities he is to visit this season. Mr. Crane's road tour begins on Dec. 3.

Ullie Akersstrom has closed until Thanksgiving, on account of the election excitement in this State, where she was booked for the intervening time.

The American Theatrical Exchange is steadily adding new theatres to its list. Managers throughout the country are beginning to realize fully that it is an exchange to which they can safely entrust their business. There is no double dealing about the American Exchange, the smallest and the biggest attractions get the same careful consideration and treatment. Will A. McConnell says the old-fashioned expression, "fair and square," explains the method of the enterprise.

The Gaiety Girl company, now playing in London, will come to America early next Spring, and will be known as the No. 2 company. It will probably open in Montreal in January.

His Nibs the Baron opened the new Opera House at Sistersville, W. Va., on Oct. 11.

The Bostonians will produce Victor Herbert and Francis Neilson's Prince Ananias at the Broadway Theatre on Nov. 20.

Edward Curtis, an actor of the Boston Comedy company, stabbed Clyde Stedman, another member of that organization, during a play at Medina, O., the other night. It is explained that the knife used was borrowed and was sharper than the one usually employed in the play. The knife entered Stedman's side about two inches.

AT THE THEATRES.



DRIZZLING rain yesterday seemed fitly to represent the election eve feelings of a good many politicians. It gave a gloomy outlook also for theatre receipts last night—the climax to the falling off attendant upon a hot political campaign. But dark's the hour before the dawn, and to-night the replete ballot box will symbolize the passage of the last barrier to a general theatrical prosperity. **THE MIRROR** goes to press on Monday afternoon this week in order that Election Day shall not delay its distribution throughout the length and breadth of the land. As there is but one new play on the boards this week the suspension of the critical function for this occasion only is not of serious moment.

The new production is *A Tale of Corsica*, a romantic melodrama adapted from the French of d'Ennery by George Hoey, which Manager Sanford produces at Niblo's, with new scenery and costumes, and a cast that includes Victory Bateman, Lisle Leigh, Lottie Williams, Harry Mainhall, Cripie Palmoni, Edward J. Heron, and Mr. Hoey.

Old Glory, which is the current bill at the American, was seen recently in Harlem. Mr. Vincent's stirring new version of an old Pettit melodrama is admirably staged by Mr. Brady, and strongly cast with Roselle Knott and other well-known players in the cast. A Temperance Town will be the succeeding attraction next week.

Mr. Sothern plays Lord Chumley at the Lyceum every evening and at the Tuesday and Saturday matinees. On Thursday afternoon a special performance of *A Way to Win a Woman* is given.

The Bijou responds this week with Marie Jansen in Glen MacDonough's farcical comedy, *Miss Dynamite*. Criticism is deferred until next week.

The Pacific Mail is proving a hit at the Star, where Mr. Crane is playing to large and delighted houses.

The New Boy creates hearty amusement at the Standard, where a souvenir night occurred last week. Mr. Powers is proving a strong card in the piece.

Rob Roy at the Herald Square seems destined for a long run. The production is probably the finest any comic opera has had in New York this season; the music and the book are enjoyable, and the company could not be improved upon. Manager Fred. Whitney deserves a place in the van of operatic producers, for he has honestly won it.

Shenandoah continues to excite enthusiasm at the Academy.

The Passing Show has taken a new lease of popularity at the Casino, where it is drawing large audiences.

Olga Nethersole has found in Camille a far more attractive medium than *The Transgressor*, and her new interpretation of the old part has turned defeat into victory. Miss Nethersole will be seen as Juliet before her engagement closes. The New Woman will be produced at Palmer's next Monday.

A Gaiety Girl remains one of the lights of the town at Daly's, where big houses are the rule.

Dr. Syntax maintains its popularity at the Broadway. Mr. Hopper's prosperous engagement will close next week.

Later On, presented by Hallen and Hart, is this week's bill at the People's.

The Girl I Left Behind Me is the offering at the Grand Opera House this week. Lottie Collins' Troubadours are underlined.

Tony Pastor's bill this week contains George W. Kenway, the English mimic, who makes his American debut; J. W. Kelly, the Sisters Preston, McAvoy and May, Princess Pauline, Huth and Clifford, Musical Dale, and other well-known performers.

With new features, new specialties, new music, and new comedians, Little Christopher Columbus at the Garden has become one of the liveliest burlesques on record.

Humpty Dumpty Up to Date closes its long engagement at the Fifth Avenue this week. On Monday Carrie Turner will produce *The Coming Woman*.

The Bauble Shop's great success at the Empire has led to the prolongation of John Drew's stay, the stock company meanwhile filling his dates out of town.

This is Chauncey Olcott's last week in The Irish Artist at the Fourteenth Street. Next week the Brownies will be seen there.

A new bill is provided at Koster and Bial's, including Carmencita, Ermina Chelli, Bertoldi, the Rossows, and many other gilt-edged entertainers.

The Queen of Brilliants will be produced at Abbey's on Wednesday night.

Charley's Aunt is at the Harlem Opera House this week.

There will be election day matinees at most of the theatres, and in the evening, according to custom, election returns will be read from the stage or posted in the lobby.

BROOKLYN THEATRES.

Professor Herrmann is the attraction of the Park this week. At the special charity matinee given at the Park last Tuesday by Marie Wainwright, the theatre was packed by a very fashionable audience, which thoroughly enjoyed the clever performance of *An Unequal Match*.

Francis Wilson once told **THE MIRROR** correspondent that he always enjoyed his stay in Brooklyn, because the audiences were so enthusiastic when they liked the performance. Mr. Wilson is in Brooklyn this week at the Columbia.

A Temperance Town is the bill at the Amphion this week.

The Country Circus at the Grand Opera House, On the Mississippi at the Bijou, and Katie Emmet in *The Waits of New York* at the Star are the other attractions this week.

ABOLISHING FIRST-NIGHT NUISANCES.

Fred. C. Whitney is highly gratified over the success that Rob Roy made at the Herald Square Theatre on its first performance there last week. He determined to secure a genuine metropolitan verdict, and the ushers were informed that it was not their province to applaud, or to call for the author, or to indulge in other customary nuisances that so often accompany a first-night performance in New York.

The management went even further in their policy of avoiding anything that looked like manufactured enthusiasm or a pre-arranged ovation, by issuing a decree that no flowers were to

be handed over the footlights. Some of the floral offerings were displayed in the lobby, but they were only allowed to reach the performers by way of the stage-door.

There was plenty of enthusiasm on the part of the audience, but it was all genuine, and the demand for encores was so persistent that the final curtain was not lowered until near midnight.

A QUEER SCHOOL OF ACTING.

An alleged school of acting called The New York Travelling Stage School has just got some of its pupils into difficulties.

The "school" is situated at 132 East Twenty-third Street, in this city, and William S. Mortimer, William Fellows, and Lawrence Manning are connected with the management.

These men profess to be able to turn out professional performers for \$1.50 per performer. One applicant, it is said, received a lesson in Virginia and was admitted to the school upon a payment of \$2.50.

A company, composed of pupils, started out two weeks ago yesterday. There were twenty-five persons, and about the same number of trunks. The Colleen Bawn was the play, and White Plains the first stand. The receipts that night were \$72. Two days later the receipts dwindled down to \$15. Mortimer at this juncture started back to New York to raise money, telling the company to do nothing until his return. He returned the next evening, but had not enough money to pay the hotel bills, so the trunks were attached.

COMPANIES CLOSED.

A Wild Duck closed on Oct. 27. The End of the World, managed by Lowlow and Carners, closed recently at Hammond, Ind., owing salaries to the company. J. M. Hyde, who represented the company, it is said is about to

UNDER THE BLACK FLAG.

Sackett's Comedians are pirating Jane, The White Slave, The Vendetta and Mr. Barnes of New York in the small towns of Michigan.

The Hassenforder Safe Company, of Philadelphia, own the copyrighted play and title. She Couldn't Marry Three. They write that Kennedy's Players are using the name without authority in New York and Pennsylvania. The company is headed by John J. Kennedy.

BELLE ARCHER LEAVES MR. RUSSELL.

Belle Archer will not be with the Sol Smith Russell company after this week. The company is now playing in Ohio. It is reported that Miss Archer received two weeks' notice a week ago.

MANSFIELD ENGAGES JANE STUART.

Richard Mansfield has engaged Jane Stuart for his company. The contract between them was signed last week.

REFLECTIONS.

George Carri has been engaged for About Gotham.

W. S. Hartford will join The World Against Her company.

Arthur Elliot and little Annie Laughlin have been engaged by Cyril Norman for The Man Without a Country.

Emma Fossette has been secured for The Brooklyn Handicap.

Fred. Berger, manager for Sol Smith Russell, was in town last week looking for some one to take Belle Archer's place.

Dr. W. E. Kissam sued Lottie Collins' husband, Stephen B. Cooney, to recover \$87 for ten professional visits to the dancer. He had

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manage a new enterprise backed by Western capital. The play to be used is called *Opened for Settlement*.

MR. GOODWIN AS GARRICK.

E. J. McPhelin, in the Chicago *Tribune* of Tuesday, Oct. 30, said:

Nat Goodwin had a triumph at Hooley's last night when he appeared in David Garrick for the first time, thus realizing a long-cherished ambition. * * * There was only one jarring note in the first interior, and that was the small French clock—an anomaly—on the mantelpiece.

J. B. Livingstone, of the Chicago *Evening Post* of the same date had this:

The setting, costuming and scenic effects are adequate, though the lynx-eyed and very able critic of a morning contemporary promptly made a discovery which has elicited from William T. ("Bert") Hall a line or two of ingenious and witty confidence with Mr. Goodwin:

Dear Nat, I have read with pleasure keen Of the triumph you scored in the play last night. How you captured the people in every scene. And added a gem to your crown so bright. But I cannot express the one sharp pang Which folded my heart into many a crease. When I learned of the jarring note that rang From the little French clock on the mantelpiece. The critic tells of your profile fine. Which suggests George Washington's clear-cut face. He says that your raiment is right in line. Though its handbox freshness is out of place. He writes of your touch on the spring of tears. Of the art upon which you've a lifelong lease. But he draws it all with his scolding jeers. At the little French clock on the mantelpiece. To think that you spent whole weeks, dear friend. In study of one more matchless part. And color it with harmonious blend. As another gift of your splendid art. And then to think the whole fabric fails Before a harsh cry that shall never cease. Falls prone before the strident calls Of that little French clock on the mantelpiece.

A RUMOR DENIED.

Robert Morrow, proprietor and manager of the Providence, R. I. Opera House, writes to **THE MIRROR** denying the report of the sale of that theatre. He says there has been no negotiation of any kind looking to its lease or sale.

previously attended the defendant's child and charged but \$2 a visit, and the court awarded him but \$20 for the services for the mother.

Tim Murphy's company is reported to be in a tight place again. John E. Ince has left the company and returned to town.

Christmas and New Year's days are open at Taylor's Opera House, Trenton, N. J., to high-class attractions. Christmas at Trenton has averaged over \$1,500.

Kate Toncray has been engaged, by Aubrey Mittenenthal for The Great Brooklyn Handicap, and last week joined the company in Chester, Pa.

Anna Belmont has returned to the city. She wishes to express her appreciation of Charles Frohman's courtesy and kindness, extended to her during her mother's illness and death. Through an error Miss Belmont's card was omitted from **THE MIRROR** during the past three weeks. She received several excellent offers from managers who supposed that she had resigned from the John Drew company, which is not the case.

Senator W. H. Reynolds will build a theatre in Brooklyn, on Fulton Street, near Flatbush Avenue.

Mark Sullivan appeared last Sunday night at the Boston Theatre Graham concert.

Edwin P. Hilton, who is starring Eloise Willard in The Little Speculator, has just finished his tour through New England. Miss Willard will appear at Albany three nights this week, and is booked at the People's Theatre, New York, for a week in December.

Arthur Trevelyan has been engaged to play Aubrey Montague in *Moses and Son*, which will go on the road on Nov. 19.

Belle Baron, who claims that she was dismissed from the company of The Great Brooklyn Handicap in violation of the two weeks' clause in her contract, after an inequitable fine had been imposed upon her for alleged failure to attend a rehearsal of which she was not notified, and William Calhoun, who also had a claim against the management of the company, submitted an attachment last week at Camden, N. J., against the property of the company, and their claims were settled by Aubrey Mittenenthal, its manager.

Louise Hunter will join The Dazzler company.

Jerome Eddy went to Washington on Saturday to see Piton's Madame Sans Gène. He will return to New York to-day (Tuesday).

Charles Bigelow, late of the Athenia company, is now in the cast of Little Christopher Columbus at the Garden.

Richard Mansfield has appealed from a judgment obtained against him by Mary Shaw, for \$200, two weeks' salary, in a suit brought by her on an agreement alleged to have been made with John Slocum, Mr. Mansfield's manager.

The Silver Wedding closed in Kansas City last week. Manager Clark, of the Ninth Street Opera House, after the performance on Monday night, canceled the rest of the week on a claim that the company was not up to the standard represented.

Gustave Frohman telegraphed from Toronto on Wednesday: "William Morris presented The Lost Paradise for the 'Varsity boys to the largest house ever in the Grand here. The star was presented with a souvenir and the company with flowers."

OBITUARY.

Eugene Esperance Oudin, who was stricken with paralysis two weeks ago, died on Sunday in London. He overtaxed his strength in caring for his friend, the late Charles Chatterton, and his illness and death are attributed to that cause. Mr. Oudin was a native of New York, and was about thirty-five years of age. He showed pronounced musical ability at an early age and achieved considerable reputation as a singer in a choir. He afterwards studied law, and then engaged in business in Chicago, losing a small fortune which he inherited in a stained glass manufactory. Returning to New York he made his living for several years as a church singer, and then obtained an engagement in the McCull Opera company, making his debut in 1886 in Josephine Sold by Her Sisters. Subsequently he went to London and sang in Sullivan's *Ivanhoe* and other operas. Recently he had devoted himself entirely to the concert stage. He possessed a high baritone voice, which was well cultured, and was remarkably sympathetic. He composed a number of charming ballads, and was the author of an opera called *Zaida*. About six years ago Mr. Oudin married Louise Parker, of Providence, R. I., who had appeared with him in the McCull company. Mrs. Oudin and a son survive him. He was both handsome and congenial, and a great favorite in the musical and social circles of New York and London.

Crish Koffler, who had been stage doorkeeper at the Lyceum Theatre ever since its opening, died on Friday. He was born in Switzerland in 1828, and came to this country twenty-four years later. He was employed in Texas for several years, and came to New York in 1857, where he by turns acted as engineer at the Manhattan and Cosmopolitan Hotels and as a restaurant keeper. He leaves a widow, two sons and three daughters.

Rosal Roche, husband of Henrietta Roche, died recently, aged forty-one years. The funeral was held from his late residence, 106 East Eighty-fifth Street, Thursday, and interment was in the Actors' Fund plot, in Evergreens Cemetery. His theatrical career began about twenty-one years ago. He was engaged with Adelaide Neilson, Mme. Modjeska, the elder Salvini, Fred. Warde, Mme. Ristori, Edwin Booth, E. L. Davenport, and others. His last engagement was with the Charles Frohman Thermidor company. Since then he had been unable to attend to his professional work, greatly as he desired to do so, and hoped to within a few weeks before his death. Mr. Roche was a man of good habits, and honest and upright in all his dealings, as well as painstaking and conscientious actor. His devoted wife was unremitting in her care and attention during his illness.

Joseph Arnold, stage door keeper of the Walnut Street Theatre, Philadelphia, died suddenly on Oct. 28. He was talking with Treasurer John McDonough about the inclemency of the weather when suddenly he fell on the stone steps. Mr. McDonough at once summoned assistance and the prostrate man was carried into the theatre and laid upon a lounge. Dr. Reynolds was summoned, but when he arrived Arnold was dead. His family was immediately notified. The deceased was one of the best-known men to the profession. He was seventy-two years of age. Over fifty years ago he was dresser for the elder Booth, Forrest and others. He was personally very popular and was noted for his strict attention to duty. He was a member of the Todd Fellows and Theatrical Beneficial Association.

Daniel W. Eldridge, husband of "Aunt Louisa" Eldridge, died of pneumonia, on Oct. 24, at his residence, No. 142 East Thirtieth Street, after an illness of but two days. Mr. Eldridge was born at Cape May nearly eighty years ago. He went to Philadelphia when young, and amassed a fortune as a shipping agent. About forty years ago he married Louisa Mortimer, then prominent as an actress, and she retired from the stage later he failed in business, and with his wife removed to New York. Mrs. Eldridge returned to the stage, and Mr. Eldridge secured employment in a steamship office, where he had since remained. Besides the widow he leaves Press Eldridge and Lillie Eldridge, both well known on the stage.

Charles Covilli, an old-time circus performer and manager, died in St. Louis on Oct. 15. On the following Saturday his wife, Mary Covilli, known to the amusement world as Mme. Lucile, an old-time bareback rider, also died. They had formerly been in good circumstances but died poor, although they left a valuable collection of curios.

Josef Kuriz, a Hungarian musician, who came to New York about ten years ago, committed suicide on Oct. 26, in his room at 201 East Seventeenth Street, by shooting himself through the head. He had been suffering from a complication of Bright's disease and asthma. He was seventy-three years old.

Ella Owens, professionally known as Ella Leeds, the soprano of the "Punch" Robertson company, died at Evansville, Ill., on Oct. 22, of heart failure following a congestive chill. The deceased was the only support of a widowed mother and a younger brother and sister, who reside in Minneapolis. She was seventeen years old. The remains were taken to Minneapolis.

Mrs. Jane Hanlon, widow of the late Thomas Hanlon, of the Hanlon Brothers, and mother of Tama Hanlon, died on Oct. 21 in Brooklyn.

THE BLACK PATTS TOUR.

The Winter tour of the Black Patti Concert company will be inaugurated at Carnegie Hall on Sunday evening next. This remarkable artiste is surrounded by a company of exceptional excellence, which includes Mathilda Walter, contralto; Vincenzo Bieleto, tenor; Orme Dorvall, basso; Felix Henik, pianist; and Little Ruby, the wonderful child dancer. The tour will comprise a trip to the Pacific coast, returning by way of the Southern States, and will cover a period of thirty weeks. The Black Patti will return to London, after the close of her American tour, to fulfill an engagement of three months—April, May and June—at the Palace Theatre. The demand for this talented artiste is greater than ever before, and the time of the entire tour is all filled and presages a season of great success.

THE CARLETONS.

The title of *The Carletons*, by which the Comedy Opera company just formed, under the management of W. T. Carleton, will in future be known, has been widely used in the Northwest and West, and no doubt the singer-manager's well known energy will soon make it a household word in the East. The company has been formed to produce the shorter works of the most eminent composers, many of which are unknown, beautiful as they are, to the majority of theatregoers. Music by Adolph Adam, Cellier, Sir Arthur Sullivan, with librettos by such authors as James Albert, Bolton Rowe, Carré, and last, not least, W. S. Gilbert, can only result in a delightful combination. Therefore, Mr. Carleton is justly sanguine of a successful result.

YOUNG MRS. WINTHROP COMPANY.

The success that has attended the presentation of Young Mrs. Winthrop to the Kemper Stock company, and the cordial recognition of the valuable services of its members has caused W. J. Winthrop, its proprietors, to extend their position relative to the route and the other details that attend a first-class organization. Robert Brower has been engaged as the manager, and he has succeeded in making the company in first-class theatres only in the past few weeks. The success of this organization has been due to its honorable methods and to the artistic treatment of the play.

Advertise in the CHRISTMAS MIRROR.

IN OTHER CITIES.

LOUISVILLE.

On Monday night, Oct. 29, Lillie Harris, a child with a phenomenal voice, was tendered a benefit at the Masonic theatre, the proceeds of which will be used in perfecting her education. Mr. and Mrs. Slaughter and the best local musical talent assisted. Lady Windermere's Fan was presented by a capable co., in which Olive Oliver as Mrs. Frlayne, and Frank Colmore as Lord Windermere, made distinct hits. The Prima Donna will be the next attraction at the Masonic, opening Nov. 5.

Arthur Lewis, supported by Zelle Tilbury, Lydia Thompson, and a strong co., gave a most pleasing performance of The Idler at Macaulay's week of Oct. 29-31. The much advertised Kilany Living Pictures formed the concluding part of the entertainment. Hoyt's new play, A Black Sheep, will be seen here for the first time week commencing 5.

The Augustus Daily co., with Ada Rehan in three of her most famous parts, will attract larger audiences at the Auditorium, as the advance sale indicates. The familiar but always welcome The Stowaway is filling a satisfactory week at the Grand Opera House. The opening performance 29 was attended by one of the largest audiences in the history of the new place. The sensational features of the stirring play were very realistically presented. Charles Dickson in Incog, opens 5.

The Avenue for the week of 29-31 presented Gus Hill's Novelty co., one of the best variety organizations traveling. It will be followed by The Side Show.

Harry Morris Burlesques filled the same period at the Buckingham. The opening feature introduces Morris in his most amusing part, Dutch Crook, and the concluding bill, A Tempting Town, brings out the full strength of the co. Rose Hill's Novelty co. will occupy the Buckingham week commencing 5.

The L. and S. will run a special theatrical train to accommodate out-of-town patrons during the Daily engagement.

Ex-Grand Exalted Ruler Astley Apperly has recovered from his recent illness and is again attending to business.

On account of the very inclement weather the concerts given by Sousa's Band at the Auditorium 28 were not attended as numerous as they otherwise would have been. A pleasing popular programme was rendered, among other things John M. Strauss' latest composition, "The Louisville Times March."

The celebrated picture of "Nana" is still being exhibited here and the coming of Ada Rehan with the Daily company lends additional interest to the Montana silver statue exhibited at a local store.

Harry Dohlin is here doing good advance work for Charles Dickson.

The Elks' annual benefit will occur 8, 9. On that occasion it is probable that H. Henry's Minstrels will furnish part of the entertainment; although the announcement is made that a number of well-known local people, members of the Order, will contribute to the bill.

CHARLES D. CLARKE.

DETROIT.

On Thursday evening, Oct. 25, O'Keefe and Wales' comic opera, Athena, a satire on the United States Senate, opened at the Lyceum for a three nights' engagement. The opera, however, was so well received, and attracted such large audiences, that dates were cancelled and this week thrown open at the Lyceum. The management, by the extension of time in adjacent cities, was enabled to prolong the stay of the company with us for another week, the wisdom of which move is proven by the pronounced and growing favor which the opera is meeting with. It is not often that an unknown attraction is accorded such a reception in Detroit, but it is seldom that a comic opera is given in so satisfactory and sumptuous a manner as the Athena. The music grows upon one with every hearing. It abounds in melody, and gems of song are profusely scattered through it. The librettist, however, has not done as good work as the writer of the score. Some of the dialogue is exceedingly poor, but the opera is in the hands of a company so exceptionally strong that the beautiful rendition of the score is apt to make one oblivious to faults that otherwise might be more or less apparent. Every one of the principals is an artist who has had wide experience in the best companies, and Manager Wales has moreover provided a splendid chorus. Kettie Martell, a pleasing soprano, does much of the solo work and does it well. Grace Golden, formerly with De Wolf Hopper, is also a soprano of high order, and deserves particular praise for her effective singing of one of the solos, a waltz song, called "Only You." Lucille Saunders has a beautiful rich contralto voice, which was heard to best advantage in the solo, "Love is Always Young." The co. has an excellent tenor in Frederick Huntley, who made the most of his part. Charles A. Bigelow, who took the part of the leading comedian last week, was replaced this week by Robert Lett an Australian comedian, who in appearance and methods resembles Edwin Foy. One of the hits of the second act is the ballet dancing of the famous La Regal-ontida children. The costumes are new and handsome, the stage settings beautiful, and the music of the opera delightful. The Athena will be replaced next week with The Black Crook.

A. W. Piner's The Amazons opened for a three nights' engagement 29 at the Detroit Opera House.

Sol Smith Russell, always a favorite, is to be with us at the Detroit Opera House for a three nights' engagement, beginning 1. Lewis Morrison in Faust next.

At Whitney's 29-31 A. V. Pearson's realistic melodrama The Police Patrol is in evidence. Business at the box-office is most satisfactory. A Baggage Check 5-10.

Inez McCusker, another new star, appeared at the Empire Theatre, Sunday evening, 29, for a week's engagement in an operatic farce entitled The Prima Donna. Miss McCusker is a well trained singer, but the piece is poor in the extreme, as were also the specialties, which were introduced at various stages of the three acts. J. J. Dowling in The Life Guard 5-10.

KIMBALL.

MILWAUKEE.

Darkest Russia had a very prosperous week at the Academy Oct. 29, and in one of the most interesting dramas seen here in a long time. The story is intense without being overdrawn and is interpreted by an excellent co. M. J. Jordan, who is seen as Count Nazimoff, is an actor of ability and defines the character admirably. Benjamin Horning as Ivan Barosky gives a very intelligent and clear performance that deserves particular mention. William S. Harkins would be more effective as Alexis if his delivery were slower. In some of his long speeches he talks so fast that often the meaning of the lines is entirely lost. Selma Herman as Ida Barosky, Eva Byron as Countess Karsichoff, and Mme. Cadina Jordan as Baroness von Rhinberg, acquitted themselves well. The piece is well staged. The Calhoun Opera co. 5-10.

A Bunch of Keys, after resting quietly on the shelf (where it should have been allowed to remain), appeared at the Bijou week of 29. The co. revels in songs and sayings of unknown age, and fail to excite much enthusiasm.

The Davidson has been dark for the past ten days, but will reopen 1 with Aladdin, Jr.

It is reported that Sherman Brown has retired from the management of Off the Earth, owing to a disagreement with Mr. Davidson regarding the financial management of the enterprise.

Manager Jacob Litt arrived to-day from New York to attend the celebration of his father's golden wedding, which will occur 3.

George H. Nicolai spent Sunday visiting friends and relatives in this city. He reports A Cracker Jack as doing a good business, and looked happy and contented.

Everything promises to be in readiness at the Exposition for the opening of the Winter Circus 1.

E. T. McDONALD.

BALTIMORE.

Edward Harrigan and his metropolitan co. in Reilly and the 400 were well received at Ford's Grand Opera House Oct. 29-31. Dave Graham led the orchestra, and a number of his catchy songs were rendered in the course of the evening. Clayton and Janus check 5-10.

At Harris' Academy of Music William Hoy appeared in his new musical skit, The Flams. The piece lacks much of the bright action of The Parlor March, but it is amusing, clean, and witty. "Old Flams" is as clever as ever, and received a rousing reception. The dancing of the Merrills Sisters is one of the strong features of the performance. Hanlon's Superba 5-10.

Slaves of Gold is the sensational play which began a week's performance at the Holiday Street Theatre. It has an exciting plot, and a number of thrilling scenes. The author of the play, Elmer Grandin, is also its leading man, and Eva Mountford is the heroine. The supporting co. is very good. The Limited Mail 5-10.

Hyde's Comedians gave a good entertainment at Keran's Monumental Theatre to a big house. Helene Mora's remarkable baritone voice has been heard here many times, but she still proves an attraction. Among the variety stars in the co. are Johnnie and Emma Ray, the Dixon Brothers, Harris and Walters, Albertus and Bartman, and the Electric Quartette. The May Howard co. 5-10.

New York Flats was presented at the Old Front Street Theatre.

The new Music Hall was opened Oct. 31 with a grand concert given by the Boston Symphony Orchestra. Emil Paur, conductor, assisted by Mmes. Melba and Scatchi, and Mmes. Mangiere and Plancon. Melba, Scatchi, and Plancon carried off the honors, and received the most enthusiastic applause from the immense audience.

The new Music Hall is a success. The interior is severely plain, but light and graceful in design, and the acoustic qualities are fine.

The father of John C. Rice, who is a member of the Hoyt co., died in Brooklyn a few days ago. Mr. Rice has the sympathy of all his friends in his bereavement.

Swanie Vivekananda, the Hindu High Priest, will deliver a series of lectures in the Academy of Music Concert Hall beginning 2.

The annual benefit of the Baltimore Lodge, P. R. O. Elks, which will be held Nov. 12 at Albaugh's Lyceum Theatre, will be a very successful affair, judging from present indications. Marie Burroughs will be the attraction, appearing in The Prodigate.

Albaugh's Lyceum Theatre, which, owing to the failure of an attraction, has been closed this week, will reopen 5 with The Great Brooklyn Handicap.

The Horse Show opens 5 and will prove the leading society attraction while it lasts.

HAROLD RUTLEDGE.

JERSEY CITY.

Wang was presented at the Academy of Music Oct. 29-31 by D. W. Truss's co. to fine patronage, and it was a complete and satisfying production. The principals are all good, the chorus large with excellent voices, and the orchestra was increased to sixteen men. Albert Hart played the part of Wang in a capital manner. Charles Burrows as the Colonel and Frank Casey as Peppit were excellent. Virginia Earl and Florence Drake led the female portion of the co. The costumes and scenery were gorgeous. The Prodigal Daughter 5-10; William Hoyt 12-17.

The Bon Ton Theatre's business still continues big. Much satisfaction is expressed by the patrons at the good bookings made by Manager Dinkins. On the bill 29-31 were James R. Radcliffe, Frank Cushman, William and Ida Morelle, W. Carroll and S. Hinds, Shannon and Clancy, Dixon and Lang, Mark Healey and Ella Saunders, the Prentices, Little Irene Franklin, Baldwin and Daly, Mabel Stanley, Hodgkins and Leith, Madeline Franks, and Willie Hardy.

I have received a letter from Wilson S. Ross, late manager of the Hoboken Theatre, mailed at Queens-town, which states that Mr. Ross has abandoned the amusement business for a position with the Brazilian Express Co. at Rio de Janeiro. Mr. Ross and Jerry Cammeyer left Boston, Mass., Oct. 6 and, after a very stormy voyage, arrived safely in Liverpool. Mr. Ross sends regards to The Mirror.

Jersey City Lodge of Elks, No. 211, gave the first social session ("stag") of the season 29, and had a packed lodge room. The programme lasted until 1 A. M., and it was indeed a continuous performance. Our local theatre contributed liberally in the way of talent. James R. Radcliffe and Lon Lang, of the Bon Ton Theatre; Mike "King" Kelly, William Medhoidt, and a long list of professionals from New York, helped to make the social a success. A ladies' session is booked for 12 at Taylor's Hotel.

The high priced vaudeville performers are having a good thing of it in this city at present. "Stags" are all the rage here with our swell clubs, and as each club vies with the other in engaging people, the result is that we are getting the best in the market.

William Medhoidt, scenic artist of the Bon Ton Theatre, has finished a complete set of spectacular scenery for the Grothe Brothers, acrobats, who go to Europe during November.

Treasurer Harry Hyams, of the Academy of Music, is on the sick list. He has been confined to bed, since 29.

WALTER C. SMITH.

ATLANTA.

Thomas Q. Seabrooke, amply seconded by Elvia Cross, in The Isle of Champagne and Tabasco at the Grand Oct. 26, 27, and matinee drew audiences of excellent proportions. His "Swim Out O'Grady" was strikingly good, as was also the clever work of Walter Allen. Tabasco had never before been seen here, and its presentation proved a decided success. E. E. Rice's 192, 29-31 and matinee did a very good business.

Thomas Q. Seabrooke told your correspondent that while he and his co. were playing Chastanoga the Press of that city printed a story in which it said that Seabrooke was playing in Brooklyn and that he was not with that co. The paper gave as its authority the New York Clipper. Mr. Seabrooke stated that the publication was due to a "feud" existing between the local manager and the Press. He also stated that Manager Albert had sued the Evening Press for \$5,000 damages for libel in publishing articles injurious to the business of his theatre.

Little Mabel Paige closed a successful week's engagement at the Edgewood Avenue Theatre 27. Herbert Mathews says it's the brightest page in Atlanta's history. The attraction proved itself a money-maker. The Woman's Christian Temperance Union has decided that it doesn't like the living pictures nor the nudity of some of the billboard paper that has been displayed about town. This organization will petition the City Council regarding this grievance.

Frederick Ward and Louis James are to give three performances at the Grand commencing Oct. 31. It is announced as a farewell engagement.

Hagenbeck's Menagerie is to be one of the attractions of the Cotton States and International Exposition.

Joseph Johnson, who keeps the dramatic column in the Journal along with brilliant wit and humor, has returned from New York.

ALF. FOWLER.

ST. PAUL.

At the Metropolitan Opera House W. S. Cleveland's Minstrels Oct. 29-31 opened to a good house and a well-pleased audience. Joseph Ott in The Star Gazer 1-3; Nat. C. Goodwin in Mizoura 5-10.

At Litt's Grand Opera House Mitchell and Vincent's drama, The Coast Guard, was presented by a capable co. 29-31 opening to good houses. John Glendinning gave a good impersonation of Jack Summit, the hero of the play, and met with noticeable favor. Fanny Rose-Millan, Frank Rolleston, Lewis Mitchell, and W. F. Rochester, do good work in their respective parts. Sager and Fannie Midgley made a hit in their specialties. W. F. Rochester and Joseph Weber rendered some popular songs in a very pleasing manner. The piece was nicely staged and the performance gave general satisfaction. Hoyt's A Bunch of Keys co. 4-10.

The most interesting social event of the season was the annual charity ball given at the Metropolitan Opera House Monday evening, 29, for the benefit of St. Luke's Hospital. The number attending exceeded that of previous years. Manager Scott had the stage extended to the dress circle and decorated with plants and palms. The ladies displayed elegant costumes and the *beau monde* of our city, with its many beautiful women, was largely represented. The entertainment was a pecuniary success.

GEO. H. COLGRAVE.

CHARLESTON.

Effie Ellsler in Doris and A Woman's Power Oct. 29, 30 to fair business. Miss Ellsler has always appealed to the best class of theatregoers, and the present engagement was no exception to the rule. The favor which she has found in the estimation of Charlestonians is shared by Robert Dronet, Frank Weston and Manager Will Ellsler.

Sam T. Jack's Extravaganza co. drew a fairly large audience 29. The Mendoza Sisters' trapeze act is a feature.

Thomas Q. Seabrooke in The Isle of Champagne 30 to one of the best houses of the season, at increased prices. 192, 1; Warde and June 3; Charles's Aunt 1-4.

Ellen Engstrom, of the chorus of Jack's Extravaganza co., was left here on account of illness. She is being treated at the Riverside Infirmary, and is now on the road to recovery.

Robert Dronet is now at work on three new plays. The most advanced is a Western drama entitled Montana, which will be ready for production, by Effie Ellsler, next Spring. The other two are as yet only in outline. The first will deal with Southern life as seen in Virginia; the second will be a much more pretentious play, being designed for production in a well-known New York theatre.

R. M. SOLOROSS.

PROVIDENCE.

Denham Thompson and The Old Homestead are always well received in our city, and the engagement at the Providence Opera House Oct. 29-31 attracted large audiences. It is superfluous to add that the play was splendidly given. Too Much Johnson 5-10.

At Keith's, week of 29-31, Hallen and Hart in Later On packed the house each evening. These two comedians are sure of a big engagement here, and the past week's business was considerably larger than that of last season. A Ride for Life 5-10.

Manager Rat-beller, of the Westminster, furnished a fair entertainment for his patrons week of 29 with a specialty co. engaged for the week comprising William Vime, Magee and Crimmins, the Lovenberg Sisters, Guilmette, Olympia Quartette, Richmond and Glenora, Polly Holmes, Campbell and Evans, and James Richmond. Seltou Comic Opera and Vaudeville co. 5-10.

At Lothrop's Opera House 29-31 Henry and Dan Fenton with a good co. presented the laughable farce entitled The Colonel and 1 to good houses. Specialties were given by Giff Williams, Lottie Melrose, May Bell, and the Fentons. Katherine Robt in The Clementine Case 5-10.

The eighth annual concert of the Wandering Bards was given in Keith's Opera House 29 before a large audience. Among the participants were the National Band, Harry C. Dietz, of the Kimball Opera co.; Nora Thornley, of the Two Orphans co.; Imogene Conner, of the Harry Williams' co.; and George W. Dwyer, Charles Lovenberg, of Keith's Orchestra, officiated as director and Herr Hans Schneider as accompanist.

The Falstaff Club gave another of its novel and pleasing entertainments 27. Specialties were given by Harry T. Wood, F. Dale Westland, W. P. Kranz, C. W. Chisold, and others.

Lawrence and Harrington joined Hallen and Hart's Later On co. in this city 28.

Francis J. O'Neill, of Frohman's Too Much Johnson co., was in town 31.

The daily papers published an article to the effect that G. E. Lothrop had sold his opera house in this city to Thomas Trowbridge of New Haven and that the new manager would take possession Nov. 12. I have not been able to find out anything authentic regarding this deal, but it may be said that on Oct. 29 Local Manager William Lothrop received a telegram from Mr. Lothrop, instructing him to give the employees of the house, a notice that their services would terminate on 10.

Frank H. Freese has gone with Justin Paige's Dramatic and Living Pictures co. as musical director.

Walter C. Dyer, who for several years served as private secretary to Manager George R. Bowden, of the Crescent Park Amusement Enterprises, committed suicide at the City Hotel this city 29.

HOWARD C. RIPLEY.

DENVER.

The theatres on Curtis Street had things their own way week of Oct. 29-31 as there was no opposition and it made business lively.

At the Lyceum, contrary to the rule the change of bill occurred on Sunday when London Assurance was produced by a cast of great excellence—in fact it could hardly be improved upon in its essential points. Madge Carr Cook was the Lady Gay. I have seen several impersonations of this character, but I never saw it played with more vim and spirit. It was the first opportunity Miss Cook has had to show what she could do, and her performance was a genuine treat. John B. Maher delighted his friends with another fine bit of character work as Dolly. Harry Corson Clarke played Meddle in his inimitable way. Messrs. Reilly and Jacobs were cast as Dazzle and Charles respectively, and capriciously did they play the parts. Charles King was the Sir Harcourt and A. W. Fremont took Max Harkaway. Both were excellent in these roles, as were also Miss Daily as Grace and Miss Bates as Pert. Too much credit cannot be given Walter Bellows for the appearance of the stage. The settings were artistic to a degree, and were applauded heartily. The night I attended there was much enthusiasm shown, curtain calls after each act. The comedy-drama, Ours, by T. W. Robertson 5-10.

At the Curtis Street theatre a lively skit called Hot Tamales was the bill with Conroy and Fox as the principals. They made lots of fun, and were supported by a clever lot of people, whose specialties were very popular. Week of 5-10 Uncle Tom's Cabin.

W. F. PEARSON.

KANSAS CITY.

Pauline Hall made her first appearance here Oct. 29-31 at the Coates presenting the musical comedy Dorcas. The co., though not large, was good throughout, and the piece was practically an opera with the choruses left out. Miss Hall was of good voice and her beauty charmed all. William Broderick, J. Aldrich Libbey, Kate Davis and other good singers were in the cast. Business fair. Friends 5-10.

In Old Kentucky played to crowded houses at the Grand 29-31, and Puckninnny Band and other a. using features were heartily enjoyed. Lizzie Evans was excellent as Madge, and the rest of the co. good. Willie Collier 4-10.

The Silver Wedding drew light houses at the Ninth Street 29-31, and was not up to the usual standard. The Comedy Fair 4-10.

Gertrude Swaggett headed the cast in the comedy-drama, Tangles, at the Gillis 29-31, which drew fairly. Sebastian Miller performed surprising feats of strength between the acts.

A. Farland, humorist, will give a concert at Music Hall 2.

Iowa State Band will give a concert at the Coates 4.

FRANK B. WHIGOK.

GALVESTON.

Thomas W. Keene drew large houses at the Tremont Oct. 22, 23. The Merchant of Venice and Richard III. were the mediums through which the tragedian sought and obtained renewal of popular favor. Romeo and Juliet was the matinee bill (without Keene) Edwin Arden appearing as Romeo to a large audience composed chiefly of the fair sex. The co. supporting Keene is by no means uniformly competent.

Archie Boyd in The Country Squire 25 drew fairly well. The highly creditable work of the star and the excellent vocal features merit commendation. The performance otherwise was below the standard. Spider and Fly and Tornado underlined.

Juliette Downs, of the Keene co., received a number of social attentions while here and the many friends of the clever young aspirant for histrionic honors were justly gratified at the rapid progress made during her short career on the stage. Miss Downs' parents reside in this city.

C. N. RHODE.

NEW ORLEANS.

At the Grand Opera House The Silver King did well Oct. 29-31. Ois Skinner 4-10; Thomas Q. Seabrooke 11-17; Lillian Lewis 18-24.

Blue Jeans, a new production to New Orleans, played to good houses at the Academy of Music 29-31. Effie Ellsler Nov. 4-10; 192, 11-17; In Old Kentucky 18-24.

The Dazzler, always popular here, played to big business week of 29-31 at the St. Charles Theatre. Tornado Nov. 4-10; J. H. Wallick's Cattle King 11-17; Warde and James 18-24.

The French Opera House opened 3 for a four months' season with a brilliant production of Massenet's Werther.

Manager Henry Greenwall has the promise of all the attractions headed by Henry E. Abbey next season. This will bring us Sarah Bernhardt, Henry Irving, and other great artists.

T. G. Graux, ahead of The Tornado; S. Goodfriend, representing Ois Skinner, and James G. Ellsler, manager for Effie Ellsler, are in the city.

L. C. Q.

INDIANAPOLIS.

At English's Opera House Ada Rehan, supported by Mr. Daly's excellent co., opened a three nights' engagement to immense business at advanced prices Oct. 29. Miss Rehan appeared as Vera in The Last Word and made a pronounced hit. Down in Dixie 5-7; Robert Mantell 9-10.

At the Grand Opera House Ellen Beach Yaw 1; Sowing the Wind 5-7.

Vivian De Munto Specialty co. opened to the usual good business at the Park Theatre 29. She 1-3.

City Sports opened to a packed house at the Empire 29. Our Country Cousins 1-3.

Sousa's Band drew a large audience at English's Opera House 27.

G. A. RECKER.

OMAHA.

Shaft No. 2, the new electric melodrama, made a decided hit at the Boyd Oct. 25-27, though the audiences were not so large as they should have been. The piece is remarkably well mounted, and the co., headed by

Anæmic Women

with pale or sallow complexions, or suffering from skin eruptions or scrofulous blood, will find quick relief in Scott's Emulsion. All of the stages of Emaciation, and a general decline of health, are speedily cured.

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takes away the pale, haggard look that comes with General Debility. It enriches the blood, stimulates the appetite, creates healthy flesh and brings back strength and vitality. For Coughs, Colds, Sore Throat, Bronchitis, Weak Lungs, Consumption and Wasting Diseases of Children.

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Frank Lowee, is much superior to that of most of the plays of similar character.

At the Fifteenth Street Theatre A Tallow Candle to fair business 27, followed by 1-11-14, 28-31, which is drawing better. A number of good specialties are given in this entertainment. J. R. RINGWALL.

SAN ANTONIO.

Field's Minstrels closed 11 in engagement on Oct. 22, playing to good business. The Danger Signal 23, 24 to fair business. The Tornado 27, 28 to light houses. Archie Boyd 29, T. W. Keene 30, 31. The Spider and Fly 1-3.

Paul Dresser, of The Danger Signal co., witnessed his first badger fight in San Antonio and was fortunate enough to be called upon to pull the string.

The circus season has struck us, and two shows, the Ringling Brothers and Sells-Flowers have lured the town out of sight. A merry war is going on between them and the newspaper man is profited thereby. Ringling is billed here for Oct. 30 and Sells for 16.

WILLIAM L. SIMMONS.

MINNEAPOLIS.

At the Grand Opera House The Star Gazer received its first presentation Oct. 29 before a good-sized audience, and made an excellent impression. Joe Ott was exceedingly funny in the title role. Cleveland's Minstrels 1-3.

At the Bijou Opera House The Power of Gold opened a week's engagement 23 to two crowded houses, and was cordially received. The Coast Guard 4-10.

At the People's Theatre the stock co. gave The Danites 29 to very good business. The Press Club benefit was a decided success in every way, and reflected great credit on the committee having it in charge.

F. C. CAMPBELL.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Joseph Grismer and Phoebe Davies opened in The New South to good business Oct. 28. Biche Vining in the southerly role deserves special mention. Sadie Martindale in The Passport 5-10. QUEEN'S THEATRE (Spartow and Jacobs, managers): Camille D'Arville Opera co. opened in Madeline; or, The Magic Kiss to good business. Star and opera both made a success. The costumes were pretty and staging excellent. Maud and Hilda Holmes, two old Montreal favorites, are in the cast. Powell, the musician, 5-10.

THEATRE ROYAL (Spartow and Jacobs, managers): Reilly and Woods Specialty co. opened to S. R. O. 29, and gave one of the best variety performances we have had this season. Weber and Fields 5-10. OPERA FRANCAIS (Ed. Hardy, manager): Madame L'Archiduc was given to big houses 25-27, with Madame Bout in the leading role. The roaring farce-comedy, Tailleur Pour Dames, was presented 28-31, in which Messrs. Gerard and Fetsis did excellent work. Les Cloches de Corneville 1-3.

QUEBEC.—ACADEMY OF MUSIC (Theodore Hamel and Co., managers): The Tortoiseau Vaudeville co. Oct. 29-31, slim houses. THEATRE (A. Tangle, manager): The French Opera co. are playing to good business.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Lost Paradise opened Oct. 29 to a good house. Johnstone Bennett in The Amazons 1-3. George Thatcher's Minstrels 5-7. TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Life Guard 29-31, big business. Dan McCarthy 5-10. Dan McCarthy's Music (T. W. Starr, manager): Reeves and Palmer's Cosmopolitans opened 29 to a big house. Lilly Clay co. 5-10. The "beauty" show at the Musee is drawing crowds.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Holden Comedy co. played their repertoire week of 22-27 to fair business, presenting The Inside Track, Miss Nobody of Nowhere, The Hero, and The Bushboy. This is a good popular priced co. IRELAND.—The result of the injunction proceedings instituted by D'Oyley Carte have been by no means satisfactory. The Pinafore co. are perpetually restrained

CORRESPONDENCE.

ALABAMA.

SELMA.—An army of music (B. F. Toler, manager): The Silver King Oct. 25, excellent business. The Silver King Oct. 25, excellent business. The Silver King Oct. 25, excellent business.

MONTGOMERY.—M. DONALD'S THEATRE (G. F. McDonald, manager): Barlow Brothers' Minstrels Oct. 22, good house. Congrove and Grant's Comedians presented The Dazzler to a large audience Oct. 25. The Silver King Oct. 25, excellent business. The Silver King Oct. 25, excellent business.

ELFAULA.—MOORE'S OPERA HOUSE (P. H. Morris, manager): Ex-Governor "Bibi" Taylor, of Tennessee, lectured on "Visions and Dreams" to a large and well pleased audience Oct. 23.

DECATUR.—E. H. H. OPERA HOUSE (W. E. Wallace, manager): A Box of Monkeys, by local amateurs, Oct. 29, large house; well pleased audience. Calhoun's Minstrels 25.

MOBILE.—THEATRE (J. Tannenbaum, manager): Little Lord Fauntleroy Oct. 25, matinee and evening. The Silver King Oct. 25, excellent business. The Silver King Oct. 25, excellent business.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Mr. Barnes of New York Oct. 25, good business. Sam Jones in his great lecture, "Battle of Life, and How to Win It," Oct. 27, S. R. O. Barlow Brothers' Minstrels 25; Tennessee's Parody 15.

FORT SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): Barlow, Dolson and Powers' Minstrels, billed for Oct. 22, stranded in Little Rock. Neil Burgess in The County Fair 23; average business.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees; George B. Nichols, manager): Alha Heywood Oct. 25, poor house. Mr. Barnes of New York, with Emily Rial, 26; big business. The Silver King Oct. 25, excellent business. The Silver King Oct. 25, excellent business.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Daniel Sully Oct. 22, 23 in The Millionaire and O'Neil, Washington, D. C., to fair business. Katie Emmett and Robert Downing underlined. The People's Theatre (A. W. Benson, manager): Local stock Oct. 25, in Midnight Express to good business 22-27.

LOS ANGELES.—GRAND OPERA HOUSE (A. W. Benson, manager): Strauss' Merry War enjoyed a good run week ending Oct. 27. The Bridal Trap 29, after which opera will be discontinued and a season of melodrama will be opened with Herminie. Los Angeles Theatre (H. C. Wyatt, manager): Franklin Stewart Temple, the Boy Phenomenon, 28-31. The Barlow Brothers' Minstrels (Fred A. Cooper, manager): A fine production of the Silver King, with Charles Kent in the leading role, entertained large houses week ending 27. The Mariner's Compass 29. The Imperial Theatre (Gottlieb Lehman Ellinghausen, manager): The attendance was most liberal during the week. Sadi Alfatih being the bright particular star. The Manager Benson, of the Grand, is interested in developing the newly discovered oil belt in our suburbs.

STOCKTON.—Yosemite Theatre (Robert Barton, manager): Professor Bernhard Richwald, the Siamese sorcerer, to fair business Oct. 26, 27. The Avon (W. R. Turner, manager): James Reilly in A German Soldier and The Broom Maker 22, week to good houses and satisfactory performances. James M. Ward and Carrie Ward in new plays 29 for a week. The New Pioneer Hall (A. Wolf, manager): Prof. W. H. Hudson, of Stanford University, 9; David Starr Jordan, of Stanford University, 16; Rev. C. W. Wendte, stereopticon views, 23; Prof. Bernard Moses, of University of California, 30; C. W. Wendte, stereopticon views, 7.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardee, manager): American Comedy Oct. 22, 23; small audiences.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Silver Wedding Oct. 23, small audience. Conroy and Fox in Hot Tamales 27. During the afternoon rehearsal a difference between the manager and the musical director cost the latter his position. The play was produced to a lenient audience with comparatively no musical accompaniment. The difficulty is announced to be settled in court.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Conroy and Fox presented Hot Tamales to light business Oct. 26.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Dan McCarthy Oct. 26, 27, with good support, depicted Irish life in a play written by himself, in which special scenery is introduced with good effect. Kate Claxton and Januscheck 31; On the Mississippi 2, 3. Ex-Manager Samuel Alexander is at the hospital convalescing from a surgical operation necessitated by the bungling work of a dentist at Harrisburg. Dr. J. H. Graham, of the University, is confined to his home by a severe attack of rheumatism. Vandeville is still on at Allen Hall, but it is rumored the house will be closed after this week.

BRIDGEPORT.—THE AUDITORIUM (Belknap and Rowland, managers): The Baker Opera Co. Oct. 27, 29, fair business. Sherman and Morrissey's A Jay Circus after a jump from Nashville, Tenn., opened to a large house 29 for three days. The Wills Brothers in A Liberty Bell 57; Muggs' Landing 1-3. New Park City Theatre (Parsons and Jennings, managers): Dan McCarthy's benefit was cleverly planned and in all ways successful 24, 25. The star appeared to good advantage, and Manager Sherwood's smile was brilliant. Keller, with private car and attendants galore, defied the rainy weather 30, as easily as his splendid teeth defy explanation. The business was gratifyingly large. Shore Acres, Robin Hood and Nellie McHenry are underlined. The decorating and gilding of the outer lobby and front of the Park City Theatre is at last completed in gaudy and gold. It is very handsome.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Robin Hood was sung to a crowded house Oct. 26. Kate Claxton and Mimi Januscheck, supported by a fine co., appeared in The Two Orphans to a fairly large audience 30. Sedil's Orchestra; Shore Acres 6.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): The Bulb Comedy Co. Oct. 22-27; big business; satisfactory performances.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Davis U. T. C. Co. Oct. 24, fair house, notwithstanding stormy weather.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Keller the magician to a good house Oct. 31.

NEW LONDON.—LACUNA THEATRE (A. T. Hale, manager): Hallen and Hart in Later Oct. 25, owing to inclemency of the weather; light business. Robin Hood Opera Co. 27, fair business.

DERBY.—STERLING OPERA HOUSE (Ungerer and Hitchcock, managers): Two Sisters to a good house Oct. 23. Charles's Aunt to one of the largest houses of the season 27. Humpty Dumpty to fair business 29. Dockstader's Minstrels to a large house 31.

NEW BRITAIN.—RUSSIAN LUCERN (Gilbert and Lynch, managers): Bartholomew's Equine Paradox Oct. 25-27; packed house. Sam S. Baldwin, known as the White Mahatma, in so-called monomany to big houses 28-31. Dockstader's Minstrels 2. Opera House (A. T. Wilson, manager): New York Stock Co. in repertoire to fair houses 28-31. Joan Craven and co. 37.

NEW LONDON.—GAIETY OPERA HOUSE (J. W. Jackson, manager): Manchester's Folly Oct. 31; good business.

WILLIAMSTON.—LOOMER OPERA HOUSE (J. H. Gray, manager): Bartholomew's Equine Paradox Oct. 23-31; good houses. Austin's Giganteans and Living Pictures 7. Enemies for Life 10; Boston Ideal Co. 12; Lost in Egypt 16.

WATERBURY.—JACQUES OPERA HOUSE: Charles's

Aunt was presented for the first time in this city on Oct. 25; full house. On 27 F. D. Staffin's co. produced Humpty Dumpty afternoon and evening to good business. Charles Ravel is the clown. PARLOR OPERA HOUSE: The excellence of the vaudeville entertainment now being given attracts large audiences nightly.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): George Dixon Vaudeville Co. Oct. 23; good business. Edward Harrigan delighted a big audience 27. The Great Brooklyn Handicap 2, 3, 6 Bells 3; Wang 6; Black Creek 8; Joseph Murphy 10. An army of music (Fred A. Thomas, manager): Georgia Minstrels 29-31; big business. Deshon-Selby Co. 1, 2.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (George V. Burbridge, manager): The Dazzler Oct. 24 gave a good performance and drew large houses at matinee and evening. Frohman's June 27, with matinee, to fair business and well pleased audience. Sam T. Jack's Extravaganza Co. in The Bull Fighter drew a crowded house 29 in which the ladies were conspicuous by their absence, although nothing objectionable can be urged against the performance. Lillian Lewis 1.

TAMPA.—CASINO (W. D. Lewis, manager): Sam T. Jack's Extravaganza Co. 15, 16; Maude Anderson 23; 24; Noss Jollity Co. Dec. 25; Gorton's Minstrels Jan. 26, 27.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Milton Nobles Oct. 25 in For Revenue Only was well received by a fair house. The Silver King 27; two performances; good houses. Barlow Brothers' Minstrels 29; good business. Sam T. Jack's Extravaganza Co. 31.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Sam T. Jack's co. in The Bull Fighter Oct. 25. With the exception of the Mendoza Sisters on the trapeze, and the living pictures, the least said is the soonest. The trapeze performance was the best ever seen here. Effie Ellsler in Doris and A Woman's Power to unaccountably poor business 26. Miss Ellsler is a favorite here, and her pieces are well staged. Lillian Lewis in Cleopatra and Article 47, 30, 31; large and fashionable audiences.

BRUNSWICK.—L'ARROSO OPERA HOUSE (F. A. Dunn, manager): Sam T. Jack's Extravaganza Co. Oct. 21; top-heavy house. Wilcox Concert Co. 25; small but well pleased audience. The advance sale for Lillian Lewis is very large.

NEWNAN.—OPERA HOUSE (D. W. Baldwin and Son, manager): Barlow Brothers' Minstrels Oct. 25; fair business. Alabama 31; Ex-Gov. Bob Taylor 1.

ATHENS.—NEW OPERA HOUSE (James Barrow, managers): Lillian Lewis in Cleopatra Oct. 25 to good business. Mabel Paige opened a week's engagement on 29 to S. R. O. Peck's Red Boy 6; James Young 9, 10.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Effie Ellsler Oct. 25, very good house. Lillian Lewis 21, matinee and night; fine production of Cleopatra. Thomas 12; Seabrooke 29; good business.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barbydt & Co., managers): Land of the Midnight Sun Oct. 24; fair business. Barney Ferguson in Duffy's Blunders 26; packed house. Gossett; Asa Starling, of this city, left for Bloomington, Ill., to join A. L. Spink's The Derby Winner 29. S. C. Bunscher, late of The Tornado Co., is now installed as stage carpenter at the Grand. The popular treasurer at the Grand, John S. Forney, celebrated his twenty-seventh birthday 23. Although he is a newcomer here, he has gained much popularity by his courteous and businesslike treatment of the patrons of the Grand. He was the recipient of a number of presents. Manager Barbydt left 26 for Burlington on business connected with his Iowa and Illinois circuits.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Summer Blizzard pleased a fair house Oct. 23. Murray and Mack presented Finnigan's Ball to a good house 24. Davis U. T. C. Co. 29; fair business. Darkest Russia 5; Prodigal Father 8; Lost in New York 10; Patti Rosa 12; Cleveland's Minstrels 13; Corse Payton 19. The Tornado is home after a season as musician with Barnum and Bailey's Circus.

GALESBURG.—NEW AUDITORIUM (F. E. Beronist, manager): Page's Players Oct. 24-27, very successful week. Devil's Auction 29, crowded house. Rose Coghlan 30; late advance sale. Home Theatricals 1, 2; Murray and Mack; Crossroads of Life 7; Trip to Chintown 10; Danger Signal 13; James J. Corbett 15.

ROCK ISLAND.—HARRIS' THEATRE (J. E. Montrose, manager): A Summer Blizzard delighted a good house Oct. 25. Jane was greeted by a large and pleased audience 23. In Old Kentucky 27; S. R. O. Calhoun's Opera Co. 30; Finnigan's Ball 2; Charity Ball 3.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodruff and Cumpson, managers): Jane Oct. 24; good business. Oh, What a Night! 27; fair business. The Manager O'Neil, of the Jane co., formerly resided in this neighborhood, and while here renewed old acquaintances.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): Murray and Mack in Finnigan's Ball Oct. 29; S. R. O.

STREATOR.—PLAZA OPERA HOUSE (J. E. Williams, manager): The Police Inspector Oct. 23; light business; mediocre performance.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Barney Ferguson in Duffy's Blunders Oct. 4; fair house. Pauline Hall in Dorcas 25; good house. The Hustler 31; Devil's Auction 1; Rose Coghlan in Diplomacy 2.

FREEDPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Charles A. Loder's Oh, What a Night! Oct. 26; packed house. Davis U. T. C. Co. 29. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Maliken, manager): May Smith Robbins in Trisxie to a good-sized audience Oct. 25. Walker Whiteside 29; Alvin Joslin 31; Sport McAllister 1.

FARMER CITY.—COLUMBIA OPERA HOUSE (Young and Sheidler, managers): May Smith Robbins in Little Trisxie Oct. 23; performance good; S. R. O. Gloriana 31.

KANKAKEE.—ARCADE OPERA HOUSE (Harry J. Sternberg, manager): Prof. Roche, the hypnotist, drew large houses during the entire week ending Oct. 17. The Police Inspector 23, business fair; performance satisfactory. The Prodigal Father 3; A Trip to Chintown 15. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Walker Whiteside in The Lady of Lyons Oct. 23; fair business. A Summer Blizzard 26; light house. The Elks have taken a five years' lease on rooms in the New Grand Opera House and will spend several thousand dollars in fitting them for club and lodge purposes. Billy Ward, the old-time minstrel, with his wife and two children are stranded here. Manager Perry kindly donated the use of the opera house to Mr. Ward and wife for a performance to-night (30) for their benefit.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Oh, What a Night! Oct. 24; large house. A Wild Duck, billed for 26, failed to appear. Theodore Martin Concert Co. 7; A Trip to Chintown 15.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Pauline Hall and a splendid co. in Dorcas Oct. 26, to a large and fashionable audience. The Hustler 29; good business.

MONMOUTH.—PATTER OPERA HOUSE (Webster and Betley, managers): Finnigan's Ball 6.

EAST ST. LOUIS.—MCANAND OPERA HOUSE (J. W. Reed, manager): A Clean Sweep to a large audience Oct. 28. Bobby Gaylor in Sport McAllister 2; Fast Mail 3; Shaft No. 2, 3. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

LITCHFIELD.—RHODES OPERA HOUSE (Hugh Hall, manager): Andy Mann in A Clean Sweep Oct. 26; fair house.

ALTON.—TEMPLE THEATRE (William M. Sauvage, manager): The Devil's Auction Oct. 22, very satisfactory house. Pauline Hall in Dorcas 25; fair audience. Fast Mail 29; Bobby Gaylor in Sport McAllister 3; James J. Corbett in Gentleman Jack 7; Murray and Mack 10; The Danger Signal 12. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

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be the largest and best in any theatre in the State outside of Chicago. Pauline Hall had a special train to take her and her co. to Kansas City immediately after the performance here 27.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (R. L. Chatterbox, manager): Duffy's Blunders drew a large audience Oct. 25. Little Trisxie appeared before a very small house because of bad weather and counter-attractions 27. The Side Show 2; top-heavy house. The New Boy 6; 1-11-11; 8; Cross Roads of Life 9; Down in Dixie 12; Bobby Gaylor 13.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthur, manager): May Smith Robbins in Little Trisxie Oct. 26; good business.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): A Wild Duck stranded before reaching here Oct. 29. Tennessee's Parody 31. The Hustler 3; George Dixon Specialty Co. 6; Lost in New York 9; Across the Potomac 12.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barbydt & Co., managers): A large and enthusiastic audience greeted the first presentation here of In Old Kentucky Oct. 25. Lizzie Evans as the heroine and an excellent supporting co., gave a capital performance of this popular play. Charles H. Vale's Devil's Auction 27 drew the largest house of the season thus far, the S. R. O. sign being out before the curtain went up. Performance satisfactory, the specialties being especially good. Rose Coghlan in Diplomacy 31; advance sale large. Rice, Wolford and Sheridan Co. 1-3. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Calhoun Opera Co., with George Lyding, Ed. Webb, Laura Millard, Adele Farrington, and May Burt in the leads, and an excellent chorus, presented The Black Hussar and Amorita with much satisfaction to large business Oct. 24, 26. Their living pictures were the first ever seen in the city and made a decided hit. The Hustler to large business 29; good performance. Harry Watson, Alice Hutchings, James Cook, and James Smith are clever in their respective roles. Cleveland's Minstrels gave two performances to fair business 27. With very unfavorable weather Jane was presented to good business 29. Charity Ball 30; 31; A Trip to Chintown 1; Pauline Hall 3; Darkest Russia 9. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, resident manager): Calhoun Opera Co. in Black Hussar Oct. 22; crowded house. Charles H. Vale's Devil's Auction 26; crowded house. The Hustler 27.

MARSHALLTOWN.—ODISON THEATRE (like Speers manager): Calhoun Opera Co. presented Amorita Oct. 26; receipts, \$622. The living pictures were well received.

OSKAHOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Calhoun Opera Co. in The Black Hussar Oct. 23; good house. Charity Ball 26; light business.

SIOUX CITY.—PLAYERS GRAND (E. L. Webster, manager): The Hustler Oct. 25 and Joe Oct. 26 in The Star Gazer 27; both to good business. Pauline Hall 1; The New Boy 13; End of the World 16; Patti Rosa 17. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): In Old Kentucky filled the house Oct. 23. The Charity Ball 25; full house. Cleveland's Minstrels played a large house 26. A stranger induced each of the two local banks to cash a cheque on a country bank in Illinois which bore the forged endorsement of Manager Hughes. Each cheque was for \$50, and each bank has charged that amount to profit and loss. The same man worked Rockford, Ill., banks with bogus cheques drawn on banks here.

FORT MADISON.—ERINGER GRAND (C. H. Salisbury, manager): In Old Kentucky crowded the house Oct. 21. Devil's Auction 25; S. R. O. Down in Dixie 13; J. K. Emmet 23; Zo-Zo, the Magic Queen 30.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): Corse Payton in repertoire drew good houses week of Oct. 22-27. Charles A. Loder in Oh, What a Night! 25; small attendance. Gustave Frohman's Charity Ball 1; A Trip to Chintown 3; Pauline Hall 6; In Darkest Russia 8; The New Boy 10; Patti Rosa 13.

CLINTON.—DAVIS' OPERA HOUSE (William M. Malin, manager): Calhoun Opera Co. Oct. 27 in The Black Hussar to the capacity of the house. Murray and Mack in Finnigan's Ball 3; Frohman's Charity Ball 6.

BOONE.—PHIPPS' OPERA HOUSE (L. C. Goodwin, manager): Charity Ball Oct. 27; fair house. Home talent opera in The Mountebanks 31; Oh, What a Night 2.

DUBUQUE.—GRAND OPERA HOUSE (William T. Koch, manager): The Coast Guard Oct. 22, 23; fair patronage. Excellent co. Murray and Mack in Finnigan's Ball 29, 30; very good business. A Trip to Chintown 3; Darkest Russia 6; Pauline Hall Oct. 7; Cleveland's Minstrels 13; Olivette (local) 15, 16; Friends 19. Gaiety Theatre (Andrew W. McMillan, manager): Variety performances to fair business.

INDIANA.

BRAZIL.—MC GREGOR OPERA HOUSE (W. A. Miller, manager): Charles L. Davis in Alvin Joslin Oct. 29; Dr. Cupid 3.

MUNCIE.—WYSON'S OPERA HOUSE (H. R. Wyson, manager): Across the Potomac Oct. 28; fair business.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Tornado Oct. 27; big house. Coon Hollow 31; Mr. Barnes of New York 9.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): The Dazzler pleased a good audience Oct. 23. Kelly and Angell Comedy Co. to poor business 25, 26. The Kelly and Angell Comedy Co. booked for 27-29 left town 26 before completing their engagement.

TERRE HAUTE.—NAVY'S OPERA HOUSE (Robert L. Hayman, manager): Pauline Hall and an excellent co. presented Dorcas to a good house Oct. 23. Julia Marlowe-Talbot and co. in The Love Chase won the approbation of a large audience 23. Palmer Cox's Brownies, by local talent, 26, 27.

WASHINGTON.—OPERA HOUSE (Hortall Brothers, managers): Coon Hollow Oct. 29; good business; general satisfaction. Big advance sale for Walker Whiteside at advanced prices 2. Punch Robertson Comedy Co. in repertoire week beginning 5. The Kid 12.

EVANSVILLE.—GRAND (King Cobbs, manager): Lillian Lewis in Trisxie Oct. 26; fair house. Coon Hollow 30; Side Show 2. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

LA FAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Julia Marlowe-Talbot in The Love Chase Oct. 23; fine business. The new Dazzler 25; fair audience. The Dr. Cupid Comedy Co. returned 27; poor business. Sousa's Band 9; capacity of the house. Lost in New York 21; The Vivian De Monte Specialty Co. 1; Across the Potomac 4.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Si Plunkard 3; Le Royle Sisters 5, 6. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

HUNTINGTON.—OPERA HOUSE (H. E. Roschough, manager): Our Country Cousin Oct. 25; fair business. The Dazzler 29; good house. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): N. S. Wood in The Orphans of New York to a fair and well-pleased audience Oct. 25. Across the Potomac 27; good house. The New Boy 20; The Tornado 2; She 8.

PENU.—EMERICK'S OPERA HOUSE (J. G. Emerick, manager): Hi Henry's Minstrels Oct. 30; big business. Lost in London 1; Old South 8; Across the Potomac 16.

LOGANSPOUT.—DOUGAN'S OPERA HOUSE (S. B. Patterson, manager): The Dazzler Oct. 21; fair business.

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Sousa's Band 28; good business. She 31; Across the Potomac 2; Down in Dixie 3; Hi Henry's Minstrels 3; Barlow's Money 8; Frohman's Charity Ball 14. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): Police Patrol Oct. 18 delighted a large audience. Kirk Armstrong in Peter Pan 22; fair business. Alvin Joslin 2.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Hi Henry's Minstrels to S. R. O. Oct. 25.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): A large and enthusiastic audience greeted Sousa's Band Oct. 27. Mmc. Gathrie-Moyer received several recalls. The Tornado to a large audience 29. Devil's Auction 7; Hi Henry 14; The Baron 30.

INDIAN TERRITORY.

ARDMORE.—ANDERSON'S OPERA HOUSE: Shaw and Craig's Band and Jell co. closed a very successful week's engagement Oct. 27, playing to S. R. O. the first two nights.

KANSAS.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Charles H. Vale's New Devil's Auction Oct. 15; receipts, \$500. Brownlee and Hardy's Minstrel House 20; poor business; performance fair. Charles's Aunt 26; fair business; very satisfactory performance. Tony Farrell 2.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): Silver Wedding Co. Oct. 25; fair business; performance satisfactory.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Charles's Aunt Oct. 29.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): James H. Browne's Theatre Co. Oct. 22-27 in repertoire to large and well-pleased audiences. Neil Burgess' County Fair 1.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): Cold Day and Chip of the Old Block by a poor co. to a small house Oct. 26. James J. Corbett in Gentleman Jack 28; S. R. O.

ATCHISON.—THEATRE (E. S. Brigham, manager): A double bill with A Cold Day and Chip of the Old Block drew a fair house Oct. 25. James J. Corbett to S. R. O. 29; Spooner Comedy Co. opens week 30.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Charles's Aunt Oct. 27; small but well-pleased audience; weather unfavorable. Frohman's June 30, 31. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred more.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Miller and Comfort's musical comedy, The Silver Wedding Oct. 26 to a good house; audience satisfied. Fisher and Scott's double co. 1; Frohman's Charles's Aunt 2; Hennessy-Lexley 6, 7; The Operator 10; Oh, What a Night! 20; Spooner Comedy Co. 26.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): Emme Goodrich Oct. 22, 23; small houses. Charles's Aunt 25; large audience.

KENTUCKY.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, managers): Charles L. Davis Oct. 17; fair business. Hettie Bernard Chase 26, 27; poor business. Actor's Holiday 27; Mr. Barnes of New York 6; Von Vonson 9; Si Perkins 12.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Coon Hollow Oct. 24; crowded house. The Tornado 25; good business.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Seabrooke Opera Co. in The Isle of Champagne Oct. 29; packed house. The Girl I Left Behind Me 27; good-sized audience. The Wilbur Opera Co. opened a week's engagement 29 to a large house. Mr. Barnes of New York 5.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Robert Taylor in Sport McAllister Oct. 29; appreciative and well-filled house. Devil's Auction 10; Fast Mail 17;inez McCusker 20. The Tornado Co. is in the opera house last summer, the seating capacity is enlarged about three hundred

« A SUCCESS FROM THE START »

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FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Hoss and Hoss was given by a co. headed by Jacques Kruger and Carrie Sweeney Oct. 25 to a large audience. Bartholomew's Equine Paradox 5-7. M. B. Curtis 10. —RICH'S THEATRE (John P. Wild, manager): Business good the past week. —Trove: The strike in the cotton mills of this city, which lasted ten weeks, and affected twenty-five thousand operatives, was settled 29. The mills are all running now. An improvement in theatrical business will soon be noted.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Thomas E. Shea closed a most successful three-night engagement Oct. 31, playing to large and fashionable audiences. Richard Golden in Old Jed Prouty 19. James O'Neill in Virginia 21. James Connor Roach in Rory of the Hill 26. Thomas E. Shea and co. made many friends while in town. Mr. Shea has added Richelieu to his repertoire.

LOWELL.—OPERA HOUSE (Fay Brothers and Hossford, managers): Hoss and Hoss Oct. 24 pleased a fair house. Carrie Sweeney is doing the "tough" girl very cleverly. James A. Herne and excellent co. in Shore Acres 25 delighted a large audience. Richard Golden 26. The Engineer 3. Fabio Romani 5. —MUSIC HALL (Thomas and Watson, managers): Ethel Tucker and co. in repertoire week of 22 to large houses. Enemies for Life underlined. —ITEM: A lengthy discussion occurred before the Aldermen 29 upon the Bijou Theatre license question; the case was taken under consideration.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): A Baggage Check Oct. 25. Pawn Ticket 26. 27. Rosedale 28. all to light business. Scidell's Orchestra gave a grand concert 21. Chadwick's prize symphony was enthusiastically received. Shore Acres 5. Robin Hood 9-10. —PARLOR THEATRE (H. B. Tucker, manager): Fair business week 29-31. —WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Denman Thompson in The Old Homestead delighted a full house Oct. 24; performance good; Hibernian Concert co. 25; fair-sized audience, notwithstanding rain. Thomas E. Shea 2, 3. Herbert Johnson's Quintette Club 4. —VAUDEVILLE THEATRE (H. A. Walker, manager): Don Manio (local) to fair business 29.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): J. R. Waite's comedy co. in repertoire week of Oct. 22-27, four matinees and a Sunday concert to S. R. O. Hundreds turned away at each performance.

NEW BEDFORD.—OPERA HOUSE (W. W. Crofts, manager): Robin Hood Oct. 24; large house; good co. Joseph Murphy 26; small audience. Hallen and Hart 27; big house. Waite's Comedy co. 29-31; popular prices; good houses.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Denman Thompson in The Old Homestead to a packed house Oct. 25. Excellent performance. Mura, supported by a very good co., opened 29 for a week's engagement in repertoire to his business. M. B. Curtis in Sam'l of Posen 7. Old Jed Prouty 9; Maud Hillman 29.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): Mollie Club Oct. 29; fair business. U. T. C. co. (Davis) 2. Richard Golden in Old Jed Prouty 3; M. B. Curtis in Sam'l of Posen 7; Churley's Aunt 10.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Denman Thompson in The Old Homestead Oct. 23; overflowing house. People turned away. Co. and scenery as usual fine. On the Mississippi 27; good house. Shore Acres 29; S. R. O.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Davis and Keough's co. in On the Mississippi Oct. 25; large house; satisfactory performance. Ivy Leaf 7. —CITY HALL: The Old Resident's course entertainment opened 29 with the Boston Operatic Concert co. to a large audience.

PITTSBURGH.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): John L. Sullivan in A True American Oct. 29; a fair-sized audience applauded every move of the ex-champion. Old Jed Prouty, minus Richard Golden 30; big business. Although the title role was well taken, the large audience was much disappointed at the disappearance of Mr. Golden. The Engineer 10; M. B. Curtis 14.

MARLBORO.—THEATRE (F. W. Riley, manager): Hoss and Hoss to excellent business Oct. 25. Tim the Tinker 27; fair business. Maud Hillman 5-10; Under the Lion's Paw 14.

TAUNTON.—THEATRE (H. L. Peck, manager): Joseph Murphy in Sham Rhine Oct. 25; light house. Old Homestead 27; packed house. Kate Claxton in Two Orphans 29; fair-sized audience. —MUSIC HALL (A. B. White, manager): Ten Nights in a Bar-Room 27; large house.

HOLYOKE.—THE EMPIRE (W. D. Bunnell, manager): Minnie Seward Repertoire co. Oct. 22-27; The Circus Girl 29; both to fair business. —OPERA HOUSE (W. E. Kendall, manager): William Gillette's Too Much Johnson, with Mr. Gillette in the cast, pleased a large audience 28. The Kinball Opera co. 30; good house. —ITEM: Some idea can be formed of the business the Opera House is doing when it is stated that 18,774 people attended the twenty-one performances since the house was reopened the middle of September; averaging about 900 each performance.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Denman Thompson in The Old Homestead broke all previous records in this city Oct. 26. Every seat in the house was sold two days prior to the performance. Joseph Murphy had a large audience; witness Kerry Gow 27. Davis' U. T. C. co. had a fair house 29. Maud Hillman 19-24. —PARK THEATRE (Charles Fellows, manager): Fox and Ward's Specialty co. opened to the largest house of the season 29. The performance gave evident satisfaction.

LYNN.—THEATRE (Dodge and Harrison, managers): Shore Acres Oct. 26; 27; splendid business. U. T. C. 31; S. R. O. Fabio Romani, supplemented by Living Pictures, 2, 3; Old Jed Prouty 6. —MUSIC HALL (C. E. Under, manager): Photo, Boston's favorite character dancer, and a long olio 27; fair business.

MICHIGAN.

GRAND RAPIDS.—Powers' (W. H. Powers, manager): Athena Oct. 21, 24 under a hit. The opera is famous and a long-coming with native and witty lines. Co. excellent. —S. S. South: Russell parked the house at its highest price 29. H. P. Fonghous in The Heir-at-Law surprised many who did not believe him capable of this line of work. Rhea 4; Potter-Bell 3; Lost Paradise 7. —GRAND (O. Starr, manager): The Police Inspector was fairly successful 29-31. The play abounds in strong situations and climaxes and seemed to please. Side Tracked 12. —ITEM: The Sol Smith Russell advance sale reached \$1,200 at eleven o'clock on the morning of opening. —Sousa's Band will give a concert at Lockery Hall 2. The success, artistically, of Athena has prompted Manager Powers to arrange for a return engagement in February.

MUSKOGEE.—OPERA HOUSE (Fred L. Reynolds, manager): Mr. and Mrs. Robert Wayne closed a successful week Oct. 27. Sol Smith Russell in Peaceful Valley drew a large and fashionable audience 29. Lost in New York 3; Gloriana 9; Sampson 12; Peck's Bad Boy 13.

BATTLE CREEK.—HAMILIN'S OPERA HOUSE (E. R.

Smith, manager): City Minstrels (home talent) pleased a crowded house Oct. 26. Mr. and Mrs. Robert Wayne opened 29 for a week to a good house.

DOWAGIAC.—BROCKWITH MEMORIAL THEATRE (W. T. Lockie, manager): The Stowaway Oct. 22; fair house. Sousa's Band 7; Lewis Morrison in Faust 14.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Lost in New York Oct. 22; one of the largest houses of the season. The Living Pictures were well received. Rhea 29; Mrs. Potter and Mr. Bell 1.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Wales and O'Keefe's Athena to fair business Oct. 22. Innes' Band 27; matinee and evening; business fair. Sol Smith Russell 31; Rhea 2.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): The Stowaway Oct. 26; fair house. The New Boy 2; Sousa's Band 4.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Stowaway pleased a fair-sized house Oct. 24. Lost Paradise 6; The Dazzler 12. —ITEM: Professor C. W. Keach, long a member of the Opera House orchestra, joined the Emmerick Comedy co. as musical director 25.

COLDWATER.—TIBBET'S OPERA HOUSE (J. T. Jackson, manager): The Dazzler 3; Marie Decca Concert co. 6.

MISSOURI.

ST. JOSEPH.—TOOTILE'S THEATRE (C. U. Philley, manager): Shaft No. 2 Oct. 29; fair business. Groff-Groff, by local talent, 27. Willie Collier 1. —THE CRAWFORD THEATRE (Nick Waggoner, manager): 4-11-44, 24; good business. Joe Ott in The Star Gazer 25; light house. Chip of the Old Block 27; James J. Corbett 30.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Barlow, Dolson and Powers' Minstrels, billed for Oct. 23, did not appear. Neil Burgess' Comedy co. in The County Fair 27; big business. Hennessy-Le Royle co. 30 31.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Le Royle Comedy co. Oct. 29-31; poor business. Neil Burgess' County Fair 29; fair business. James J. Corbett 4. —HAYDEN OPERA HOUSE (H. H. Haven, manager): James H. Browne's Theatre co. 29-31.

SPRINGFIELD.—BALDWIN THEATRE (S. H. Jewell, manager): The County Fair Oct. 26 and Saturday matinee drew large and appreciative audiences. By Wits Outwitted 29; fair-sized audience. James J. Corbett 6. —GRAND OPERA HOUSE (F. S. Heffernan, manager): Dark.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Egan, manager): Albin's London Empire Entertainers Oct. 29; fair business. A Band of Keys 29; Calhoun Combs in Romeo and Juliet 31.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Barney Ferguson in his new piece, Duffy's Blunders, Oct. 27 to a fair house. Wild Duck 3.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Duran, manager): A Trip to Chinitown Oct. 27 (date changed from 31); good business. W. S. Cleveland's Minstrels 29; crowded house. Bessie Bonnell 17.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): The Phelps Sisters Concert co. Oct. 22; fair business. A Band of Keys 29; Calhoun Opera co. 28; Charity Ball Dec. 27; Charles's Aunt Jan. 21. —ITEM: Arrangements are being made for the erection of a new opera house. A committee of citizens has been appointed to circulate a stock subscription list. The plan seems to meet every one's approval, and undoubtedly the building will soon be under headway.

MANKATO.—THEATRE (C. H. Sanpaugh, manager): The Andrews Opera co. presented Falka Oct. 22 to S. R. O. A Trip to Chinitown 29. —ITEM: Business thus far this season has been exceptionally good, due to Manager Sanpaugh in playing but one attraction a week. —George Andrews, formerly of the Andrews Opera co., more recently engaged in the breeding of fine horses, was made an Elk 25 by the local lodge.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): Hoyt's A Trip to Chinitown to good houses Oct. 26, 27. Alexander Salvini in The Three Guardsmen 30 and Ruy Blas 31; good advance sale. —LYCUM THEATRE (L. N. Scott, manager): Willie Collier to light business 22, 23. Galley Slave and La Belle Marie 25-26 to fair audiences; Aladdin, Jr., opened 29 to S. R. O. despite very bad weather. The production is magnificently staged and the co. made a tremendous hit. The Chinese of Normandy will be put on 2, 3 by local singers. Cleveland's Minstrels 5, 6.

NEBRASKA.

FALLS CITY.—GRUHLING OPERA HOUSE (Grant Shurtliff, manager): 4-11-44 was well received by a large house Oct. 26. Silver Wedding 1; June 10; John L. Sullivan underlined. —ITEM: While here the manager (Mr. Zell) of 4-11-44, accompanied by THE MIRROR correspondent, spent a few hours hunting. Mr. Zell is an excellent shot and brought in a large bag of game.

KEARNEY.—OPERA HOUSE (John J. Oshorn, manager): Fisher and Scott, looked for Oct. 22, failed to appear. —Jame 16.

LINCOLN.—THE LANSING (E. A. Church, manager): Fisher's Cold Day and Chip of the Old Block were presented in a double bill Oct. 22 to a fair audience; neither of the productions was up to the average of farce-comedy "as it is wrote." The Hustler was enjoyed by a fair audience 24, and Joe Ott made his first appearance as a star in this city in The Star Gazer 26, pleasing a good audience. 4-11-44 gave a poor performance to a light house 27. —THE FUNKS (F. C. Zehring, manager): Fowler's Players open a week's engagement 29 in a repertoire of plays at popular prices.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Chip of the Old Block and A Cold Day co. Oct. 23; small audience.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Stewart's U and I co. Oct. 18; crowded house.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, representative): Hoyt's A Temperance Town Oct. 29-31; good houses. William Hoyt in The Flaming 5-10. —H. R. Jacobs' THEATRE (M. W. Tobin, representative): The Ensign, with its many startling situations, pleased large houses week of 29. A Flag of Truce 5-7; Paul Kauter 8-10. —WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): Weber and Fields' Own co. appeared to crowded houses 29-31. Sam Devere 5-10. —GRAND OPERA HOUSE: The Scidell Orchestra rendered a Wagnerian programme before a large and fashionable audience 27. Signor Campanini was especially pleasing in the rendering of his numbers.

—THE KATZBERG ANTHEM (B. Voigt, manager): Gilmore's Twenty-second Regiment Band, V. Herbert, director, gave an instrumental concert 30. Bob Fitzsimmons and his specialty co. 5-10.

ELIZABETH.—LYCUM THEATRE (A. H. Simonds, manager): Sadie Martindale in The Passport Oct. 23; Mugs' Landing, matinee and evening, 27; Lew Dock-

stader's Minstrels 29; all to good houses. Nellie McHenry in A Night at the Circus 3; Kennedy's Players 3, 10. —DRAKE OPERA HOUSE (Louis L. Drake, manager): Wang 27; Gorton's Minstrels 29; Peter F. Dailey in A Country Sport 31; all to good houses. Oliver Byron 3; McFadden's Elopement 5; The Ensign 8; Mrs. Langtry 10.

HOBOKEN.—HOBOKEN THEATRE (John Clark, manager): The Two Orphans presented by an excellent co., including Kate Claxton and Mme. Janauschek, 1-3 to uniformly good business. Morrison's Faust co. 5-7. —GERMANIA: Williams' Comedians to fair business week ending 3. Sherman and Morisey's far Circus 5-10. —ITEM: Spencer H. Cone, of the Two Orphans co., reports a steady run of good business so far this season.

PLAINFIELD.—MUSIC HALL (J. C. Varian, manager): Gorton's Minstrels Oct. 27; medium house. Bates' Humpty Dumpty 29; poor business. The Derby Mascot 6; The Ensign 9; Paul Kauter 14; Dockstader's Minstrels 16; Robin Hood 19.

CAMDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Peter F. Dailey in A Country Sport Oct. 29; S. R. O. The Passport 27; good business. Great Brooklyn Handicap 30, 31; poor business. Lillian Kennedy in She Couldn't Marry Three 1-3; Amy Lee in Pova Ticket 20, 15-17.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Gus Williams and a good co. to a fair house Oct. 25. Fanny Rice and a strong supporting co. presented her new play, Miss Innocence Abroad 27 to a large audience. Peter F. Dailey in A Country Sport 30; large audience. Wang 7; The Ensign 10; Dockstader's Minstrels 17; 8 Bells 20; Robin Hood Opera co. 21.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The New Mugs' Landing co. gave a good performance to fair business Oct. 29.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Rosedale to a large and fashionable house Oct. 31. —GORMAN'S THEATRE (Charles J. Gorman, manager): The Grand Opera House stock co. in repertoire 29-31 to S. R. O. —ITEM: The manager of the Joe Flaherty Specialty co. which played here last week, decamped with the funds, leaving the co. stranded here.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): The Ivy Leaf drew poorly Oct. 29. Sam'l of Posen to fair business 22; Davis' U. T. C. co. 1; Rosedale 3.

NASHUA.—THEATRE (A. H. Davis, manager): Mora closed a week's engagement to the best receipts of the season week of Oct. 22-27. James A. Herne and a capable co. presented Shore Acres to good business 30. M. B. Curtis 5.

NEW YORK.

ALBANY.—LYCUM OPERA HOUSE (C. H. Smith, manager): Ullie Akerstrom in The Sultan's Favorite pleased a light audience Oct. 25. The La Chromotepe dance was a novelty. The Gorman Brothers, who are favorites here, amused large audiences by their performance of The Gilboodys Abroad 26, 27. An amateur production of Caste was to have been given 29 for the benefit of a local institution, but was postponed till later. A Trip to the City opened to a fair-sized house 30, and the engagement closed 31. Hopkins' Specialty co. will be the attraction the remainder of the week. Underlined: Marie Wainwright, Carrie Turner, and Camille D'Arville. —HARMAN'S BURCKEER HALL (C. H. Smith, manager): The White Squadron 25-27; large houses; good performance. Robin Hood Opera co. 31; large advance sale. The Little Speculator 4-8. Underlined: Sousa's Band; Scidell's Orchestra. —LAUREY BELLES opened a week's engagement 29. Marie Sanger 4-10. —ITEMS: Notwithstanding the excitement attendant to election, the business at the Opera House and the Hall far exceeds that done in the same time last season. This is owing to the care which Manager Smith is taking in the selection of attractions. He books none but the best. This week opens with the return engagement of Marie Wainwright in her latest success, Daughters of Eve. She made a great hit here early in the season, and at the request of many who had not returned then from the Summer resorts, Manager Smith has succeeded in booking a return engagement. During the same week Carrie Turner, who is a great favorite here, will appear in A Coming Woman, and large audiences will be present. The music-loving people are indebted to Manager Smith for bringing the Melba Operatic Concert co. and Robin Hood Opera co. to the Hall, and he has booked a treat in instrumental music.

ROCHESTER.—LYCUM THEATRE (A. E. Woll, manager): Charles's Aunt was presented by Frohman's co. Oct. 29-31 to good business. On 23 Marie Burroughs, supported by an able cast, appeared before fine audiences in Judah and The Scapegoat. Hagenbeck's Trained Animals 5-10. —COOK OPERA HOUSE (H. F. Foster, manager): The Russell Brothers' Vaudeville co. attracted large audiences 29-31. A True American, with John L. Sullivan in the lead, was greeted by big houses 1-3. The Derby Winner 5-7. —ACADEMY OF MUSIC (Louis C. Cook, manager): Eugene Moore headed a good co. and appeared in The Burglar to good business 29-31. Killarney and the Rhine 5-10. —MUSE THEATRE (L. F. McFadden, manager): A strong bill of specialties pleased good attendance 29-31. Variety 5-10. —ITEM: The Auditorium Theatre, Ontario Beach, was totally destroyed by fire on the night of Oct. 31. The building will be immediately replaced.

SYRACUSE.—WHITNEY OPERA HOUSE (Wagner and Reis, managers): George Thatcher's Minstrels in About G'tham drew well Oct. 25, 26. The Fencing Master 27; big house. Marie Burroughs presented Judah and The Scapegoat to well-pleased audiences of good proportions 29-31. Judah was given by special arrangement with E. S. Willard, and the original scenery used. Charles's Aunt 1-3; Princess Bonnie 3, 6; Camille D'Arville 7. The Gorman's Marie Wainwright 9, 10. —BASTABLE THEATRE (Frank D. Hennessy, manager): James O'Neill drew well in Virginia and Monte Cristo 25, 26. Hagenbeck's Trained Animals attracted large audiences 29-31, matinee and evening. Richard Mansfield 5; New South 7; Kellar 9, 10. —H. R. Jacobs' OPERA HOUSE (C. H. Plummer, manager): Lily Clay's Gaiety co. was well attended 25-27. Hoss and Hoss to good business 29-31. Russell Brothers' Comedians 1-3; Corinne 5-7; My Wife's Husband 9-10.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Fencing Master was sung Oct. 24 by the Whitney Opera co. to a packed house; performance most satisfactory. Charles's Aunt 25 to a large and delighted audience. Lewis Morrison 26, 27 in Faust and Richelieu to probably the largest business ever enjoyed by a traveling co., at advanced prices. Hundreds were turned away. Tim Murphy in Lem Kettle 31; Charles T. Ellis 1. —BIJOU THEATRE (A. A. Fennymore, manager): The musical farce comedy, A Liberty Bell, tested the capacity week of 29-31. Co. is headed by Frank M. and John B. Wills, of Two Old Crooners fame.

JAMESTOWN.—Work on the new Allen Opera House is rapidly progressing. The Stereo Relief Co. of New York are putting in the decorations and boxes. The whole interior is to be decorated by them and hand painted. The scenery is being painted by H. N. Smith, of Buffalo, and W. I. Fetters, of Philadelphia. The

upholstered chairs are being made by the Andrews-Demorest co., and will be of light oak with blue plush and mahogany arms and backs. The gas and electric chandeliers are being made of the latest pattern. Both of the drop-curtains will be run by electricity. This is Manager Allen's own device, and he intends hoisting all drops the same way. He says his theatre will be a model. The gridiron will be 65 feet high. The interior scenes will be on flats, and all the exteriors are drops. The theatre will be lighted by gas and electricity, and steam heated. It will be ready by early December. The opening attraction has not as yet been decided upon.

NAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): George Thatcher's Minstrels Oct. 27; excellent business. Watson Sisters 1.

CONNES.—CITY THEATRE (Powers and Williams, managers): Billy Gray's Aunt Sally co. Oct. 26; fair house. Fabio Romani and the L. P.'s 30. Gorman in The Gilboodys Abroad 31. Dan McCarty's co. 2, 3. —ITEM: The street parade of the Aunt Sally co. 26 caused several runaways, and the manager will have a large bill of damages to pay.

AUBURN.—BURTS OPERA HOUSE (E. S. Newton, manager): The Fencing Master Opera co. to good business Oct. 28. James O'Neill in Virginia to a large and well-pleased audience 30. Hoss and Hoss 1; Princess Bonnie Opera co. 7; Kellar 12.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Louis Aldrich, supported by a good co., Oct. 25 in My Partner, to fair business. Performance enjoyable. Faust 27; fair audience. Tim Murphy as Lem Kettle 29 to an underserved small audience. Strong co. Powell the magician 30; small business. The Marie Decker Grand Concert co. 1; Country Sport 2; Princess Bonnie 9. —ITEM: Tim Murphy is actively rehearsing his new play, Alimony, which will be produced at Washington, D. C., 8.

MOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): D. M. Bristol's Equines Oct. 24, 25; light business. Austin's Giganteans 30; business fair. The living pictures were a pleasing feature. A Crazy Lot 9; Minnie Seward 12-17. —ITEM: Thomas L. Finn, ventriloquist and magician, has closed with the Charles Lee Show and returned to his home here.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Gant, manager): A Flag of Truce Oct. 26 gave general satisfaction. Fabio Romani, with living pictures, pleased a large audience 29. A Trip to the City 7; Marie Wainwright in Daughters of Eve 8; Night Owls 9, 10.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): A Social Session Oct. 27; The Little Speculator 30; good performances to light business.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Wang was presented Oct. 25 to a large and very well-pleased audience. A Trip to the City 29; benefit of the local Elks' lodge. Fair-sized audience. Robin Hood Opera co. 2; Two Sisters 3.

UTICA.—OPERA HOUSE (H. E. Day, manager): George Thatcher presented About Gotham Oct. 24 before a large and thoroughly well-pleased audience. Charles T. Ellis in Casper the Vindler 27; good-sized audience. Scidell's Orchestra 19; A Texas Steer 22, U. T. C. 24.

ODDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Leonora Bradley in The Circus Girl Oct. 28; small house. The Fencing Master 31; large audience. Aunt Sally 6.

LYONS.—MEMORIAL HALL (John Mills, manager): My Wife's Husband, with living pictures, Oct. 27; light business. Heywood-Jordan co. in Love and Song 29; fair-sized audience. James O'Neill in Monte Cristo 31; large and well-pleased audience at advanced prices. Marie Sanger 1; Hoss and Hoss 3; Robert Hillard 5; Mosswood 9.

ITHACA.—THE LYCUM (M. W. Gutstadt, manager): The Fencing Master Oct. 25; James O'Neill in Monte Cristo 27; both to full houses. Tim Murphy in Lem Kettle 30; light business. Hoss and Hoss 2; Richard Mansfield 6; Princess Bonnie 8.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Aunt Sally, introducing the German comedian, William Gray, to a fair house Oct. 27. Prof. Turner, of Boston, gave his lecture, "Tour of Europe and Asia," with stereoscopic views, for the benefit of the French Catholic Church, to a good house 29. —PUTNAM MUSIC HALL (T. E. Smith and Co., managers): Snelling's Players, supporting Maud Hillman, with an excellent co., opened a week's engagement 29 to a packed house.

CORTLAND.—OPERA HOUSE (Warner Road, manager): Fabio Romani Oct. 30; small house. The living pictures made a hit. Louis Aldrich 21 in My Partner; fair business; stormy night; audience pleased. Charles T. Ellis in Casper the Vindler 28; good business. Powell the magician 31. The Players Club of this city present Fox's Ferry 2.

BALISTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Charles's Aunt Oct. 24; largest and best-pleased audience of the season. Aunt Sally to a fair audience 29; performance good. John E. Brennan in Tim the Tinker 3.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Markoe's U. T. C. co. Oct. 26; poor co. to fair business. Ullie Akerstrom in The Sultan's Favorite 1; return date.

PLATTSBURGH.—THEATRE (W. A. Drowie, manager): Eloise Willard in The Little Speculator Oct. 22; large business. Mosswood, booked for 27, on account of a change in the route did not appear. —AUBURN HALL: The Griley-Cecilian co. opened the series for the Free Library Lecture course to a good-sized house, and gave general satisfaction 29.

ALBION.—OPERA HOUSE (H. A. Foster, manager): Kate Sprague's Troubadours in A Social Session Oct. 24; good performance to fair business. Watson Sisters 29; good business. Robert Hillard in The Nomine 7.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ososki, manager): Morrison in Faust drew a very large audience Oct. 24. Louis Aldrich in My Partner drew moderately 26; excellent performance. Robert Hillard 2; John Kernell in McFadden's Elopement 9; Wang 29.

OWEGO.—WILSON OPERA HOUSE (John R. Sweet, manager): Charles T. Ellis in Casper the Vindler Oct. 30; S. R. O. Down in Dixie 7.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Under the Lion's Paw Oct. 27; fair performance; poor house. The Fencing Master 29; good house. Deming's Minstrels 2; Kellar 6.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Gorman Brothers 16.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager): Two Sisters 7; Lost in Egypt 8.

MALONE.—PUTNAM OPERA HOUSE (H. A. Putnam, manager): Griley-Cecilian Concert co., benefit V. M. C. A., to a large house Oct. 30. Minnie Lester 5-10. —ITEM: Manager Putnam had a private wire in the Opera House election night, and returns were read from the stage.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager): A very large and delighted audience enjoyed the performance of Wang Oct. 25. John Kernell in McFadden's Elopement 6; Flag of Truce 8.

Hudson.—OPERA HOUSE (F. H. Kells, manager):

THE MIRROR GIRL.

A CURIOUS thing happened to me a few minutes ago; something that set my heart beating in a sudden, acute reminder of a past experience and flooded my mind with a thrilling memory.

I had occasion to pull out the lower drawer of the bureau (here in the room of the hotel in the little one-night town from which I write) and as I did so my eyes caught the heading of an article in a newspaper that served as a covering for the bottom of the drawer.

I drew out the sheet and saw that the issue was of a date more than a year back.

Then I read the article.

So many newspaper sensations crowd themselves into the space of a year that it may be you have forgotten reading, some twelve months back, of the suicide of a distinguished woman—a great personage—closely related to the royal house of—but, no! I shall not call it up, nor tell you, not even you, dear Mirror Girl!

It may be that you have forgotten the story, or that the history of a brief tragedy which shocked European society, escaped you entirely. If so—so much the better.

The woman sought rest. Let her have it and peace be to her!

The day is dreary enough. The rain is falling in dull, dogged, persistent sheets.

I can scarcely see the row of low, wooden shops that border the street across the way there. A queer little wind is lurking, slyly, about my window, giving it a sharp, malicious slap now and then—a sinister messenger of the grim old father who is marching steadily upon us.

It is the sort of day when the furniture creaks ominously, and surely some tiny autumnal spirit is hiding behind that gloomy old armoire over there in the corner.

Bang! Crack! There he goes again—confound him!

I am in a talking mood. Let me tell you a story here in the firelight, dear Mirror Girl.

One morning, in New York, some years back, I was seated at breakfast in a quiet and somewhat exclusive restaurant frequented principally by women.

It was a cosy little place, and the presiding goddess, a very portly and energetic old French woman, occupied a sort of throne at the back from whence she kept an eagle eye on the movements of her minions.

My companion on that particular morning was a woman journalist of some note.

We became engaged in a heated discussion with regard to the private history of a certain German writer whose latest work was then a topic of general conversation, and in our excitement raised our voices, unconsciously.

Regretting the lapse, I glanced up to see if we had disturbed any of the other persons scattered about the tables, and my eyes met the eyes of a woman who sat directly across the narrow room.

I do not know if the shadowy veil which ever hangs between us and the memory of a dear, remembered face, causes me to think now that my first impression of her was other than it actually was at that moment when, for the first time, her eyes met mine squarely.

As it is, I believe that her face must have seemed to me then, as it seems now, to be one of the noblest and most beautiful I ever looked upon. A moment later my companion finished her breakfast and left the restaurant.

I lingered awhile over my coffee and rolls and the strange woman opposite lingered, too, and presently she rose and stepped quietly but decidedly over to my table.

I also rose, instinctively, for there was that in her face, her carriage, her manner which impelled respectful attention.

She spoke to me courteously and pleasantly, with a musical accent.

She said that she had been an interested listener to the discussion of a few moments back, and that she could not resist the impulse to tell me that I was right in my statements with regard to the German writer, and what I had said had pleased and gratified her.

She informed me, further, that the writer in question was known to her personally.

I replied, thanking her, and spoke in the language that I suspected from her accent to be her own.

The effect was magical. Her glorious eyes flashed with pleasure at the familiar words.

She grasped my hand warmly, saying that for the first time since her arrival in America she had heard her beloved mother tongue.

The next day we met again at breakfast (for it was early summer and I was not playing, and the next and the next, and presently we fell into the habit of strolling along the quiet, sequestered street together, talking of many things and feeling, each of us, the dawn of a deep, profound spirit of comradeship, for such things are not alone the right and privilege of men.

I knew perfectly well that mystery hung about her presence in this country. She was quite alone and never for one moment did she allow a word of her own history or affairs to fall from her firm lips.

The name she gave me I was confident was not her own.

In those days, dear Mirror Girl, I was younger and more sentimental than she is to-day and, indeed, there was much that was romantic and unusual in this strange friendship.

That the woman was of high birth I never doubted. It would have been impossible to know her even ever so slightly and not feel assured of that fact.

Her culture was profound, and her intellect owned a certain masculine quality that was revealed in a brilliant directness and virile simplicity in so far as her habit of thought and conversation were concerned. Her appreciation and understanding of art were exquisitely sensitive, and her critical judgment spoke a wide knowledge and experience.

There was nothing maskish in our companionship. I knew that she was a sad, perhaps a broken woman; but this conviction did not spring from any spoken words of hers.

She was of too noble a cast to yield to hysterical confidence, and I am glad to say that I never blundered into seeking that which it would have offended her dignity to have me know.

One day she took me to a little house away up on the very outskirts of the city.

She entered the place as a familiar visitor and gave affectionate greeting to a very old man who

received us. I fancied he must once have been a music-teacher.

There was a piano in the rather shabby little parlor, and the woman sat before it and let her hands glide absently over the keys while I remained at the window, and presently, as twilight fell, she drifted as if unconsciously into Beethoven's "Moonlight Sonata," and played it with a masterful appreciation and a consummate art which astounded me.

But it is of my last days with her that I would tell you.

I had arranged a holiday which I intended to spend (according to custom) in a favorite nook in the very depth of a mountain wilderness.

One morning at breakfast I announced my coming departure, and to my delight and surprise the woman asked if she might accompany me.

We left New York two days later, and after forty-eight hours' journey (most of which was made by stage, for the place of our destination was far from railroads or any signs of civilization) we plunged into the North Woods.

After a night's rest at a remote hunter's tavern with which I had long been familiar we proceeded into camp with an old guide who had prepared the way in advance.

Our "shanty" was rigged in a spot I had known and loved from early childhood.

Great pines stood as sentinels about the space cleared from our little *hut*, and a dim, woodland path led down to the lake hard-by—the silent, deep blue lake, with its graceful outline of soft rolling, misty hills, its little white beaches here and there sparkling innocently in the sunshine (for none trod them save the deer when they came for drink in the night), and the wonderful lake itself with its majestic calm and its deep, mysterious, ever-changing shadows.

I can see the woman at night seated near the camp-fire, her glorious black hair bound up in a scarlet handkerchief, which gave her the look of some barbaric princess as she sat with the fire-light flashing and flaring upon her.

Sometimes I watched her as she slept—slept so sound, so sound, like a tired child, her cheek pressing the sweet-smelling balsam pillow, and it was then that I dared look and wonder about her and note the droop of the sad mouth and the pallor of her melancholy face as it lay revealed in the frank abandon of deep slumber.

With that perfume of the balsam and with that tragic, sleeping face I connect a certain strange, faint mournful cry of a night-bird peculiar to that region.

But what a great tom-boy the woman was by day! With what zest and vigor she entered into the spirit of that charming, vagabond existence! How her laugh would ring across the lake, waking a hundred echoes, at some absurd mistake in the housekeeping!

She loved the lake at early morn and would often spring into our little boat for a short pull before breakfast.

I, who owned not her maternal energy, would lie lazily upon the shore and watch her as she sat erect, the light craft skimming across the dimpling water under the impetus of that long, firm, steady stroke.

Those few days of living close to the heart of things were happy days to her.

But the end of that "long, sweet day of play" came at last, and we left it all and went back to the world, and then the season opened and I started upon my travels.

I saw the woman no more.

A little more than a year ago I paused one day before the window of a Broadway shop where a number of photographs of distinguished persons were displayed.

I gazed long at one of these photographs and at the name printed clearly beneath and I felt a sudden faintness.

I went inside the shop and bought the picture. Then I proceeded to the quiet street where I had walked so often in company with the woman on those warm, still, summer days, and on to the little restaurant.

It was summer again, and the place seemed to have gone to sleep.

The room was deserted save for the hostess herself, who was napping serenely on her throne. I took my old seat, and laid the photograph on the table before me.

It was so quiet and warm that I, too, presently felt the spell of drowsiness stealing over me, and I leaned back in my chair and closed my eyes and fell to dreaming.

I seemed to see a woman sleeping, so sound—so sound like a tired child—with the rude roof of the shanty stretching above her and the camp fire, now slumbering too, casting a dull glow over the sad mouth and the melancholy face. And the air seemed filled with the perfume of the balsam, and I heard the curious, faint, mournful cry of the night bird.

ABOUT CARRIE TURNER'S PLAY.

In last week's *Mirror* Sedley Brown made a claim of co-authorship to the play *The Coming Woman*, written originally by Mervyn Dallas, named A Social Heroine, or Broken to Harness, and the American rights of which were sold by Mr. Dallas to Miss Turner. In a letter to THE MIRROR Mr. Dallas seeks to make his rights in the matter plain.

Mr. Dallas says that Mr. Brown's claim is made on the fact that he was called in to change the play; but that Miss Turner and her management assure Mr. Dallas that there is nothing in the claim, and that he will certainly enforce all his rights by resort to law if necessary.

After Miss Turner's purchase of the American rights of the play and registry of those rights at the Library of Congress, in Washington, says Mr. Dallas, Miss Turner wrote to Mr. Dallas:

"I am delighted with the play, as are my friends. We have read it over and over again. It just suits me. I hope the new play you are writing for me will be as good and as suitable as *Broken to Harness*. You know exactly what I want."

Mr. Dallas now asks whether a person who has bought the local rights to a play has the right to alter the title and text of such play when the disposal of the English and Australian rights depends upon the local production? And he thinks American dramatists should discuss the question.

"I retained the title, *Broken to Harness*," says Mr. Dallas, "out of respect for my late friend, Edmund Yates, and to change it to that of *The Coming Woman*, a title so nearly approaching that of *The New Woman*, which Mr. Palmer is about to produce, is to say the least, in bad taste. I don't like that kind of thing. Attempting a similarity of title I deem contemptible. The management ought to have known better than to allow it."

The title, *The Coming Woman*, which Miss Turner has taken for the play, Mr. Dallas says, is already copyrighted in America for a play in two acts, the property of Lillic Brown and Company, publishers, Boston.

THE FOREIGN STAGE.

THE DRAMA IN PARIS.

PARIS, Oct. 25.

I attended yesterday a rehearsal at the Renaissance of Victorien Sardou's new drama, *Gismonda*.

THE STORY OF GISMONDA.

The action of the play takes place in Athens in 1465. In the first act Gismonda has a boy, five years of age, who falls into a pit in which there is a tiger, and the Queen promises to marry the man who will rescue her boy. Asmerio, who is the bastard son of a Greek nobleman, jumps into the pit and saves the child.

In act two, Gismonda regrets her promise and urges the Pope to absolve her from it. This he says he cannot do.

In act three, Gismonda has imprisoned Asmerio, and her friends advise her to have him killed. She refuses to do this, and then follows a love scene between her and Asmerio, on whom she finally prevails to release her other promise.

In act four Gismonda's conscience smites her. She tells Asmerio she loves him and spends the night in his hut. As she leaves the hut she kills some nobles who had discovered her secret.

In the last act Asmerio is accused of these murders and to save the woman he loves, allows himself to be condemned. But Gismonda tells the truth, and marries Asmerio.

There is every reason to predict that Sara Bernhardt will make a great hit in the piece, which will be magnificently staged.

The exact date for the production at the Théâtre de l'Odéon of François Coppée's new play, *Pour la Couronne*, is not yet announced. The piece was to have been done at the Français. In fact, Claretie accepted it, but found he could not produce it owing to the attitude taken by the reading committee, which is antagonistic to M. Coppée.

THE PLAY OF M. COPPÉE'S DRAMA.

The action of *Pour la Couronne* is laid in an imaginary Balkan kingdom in the fifteenth century. An heroic Slav, named Michel Brankomar, aspires to the vacant throne of the kingdom, and when the assembly of notables elects Archbishop Etienne in preference to him, Brankomar becomes a conspirator to seize the throne. In exchange for the promise of the Sultan's support, he undertakes to deliver one of the Balkan passes to the Turkish troops. His son, Constantine, overhears the plot, and endeavors to call his father to his duty. The father refuses, and a duel ensues. Brankomar falls mortally wounded, his last utterance being to call Constantine a traitor. The plot relating to the Balkan pass is discovered, and Constantine is accused of the crime. To clear himself the son would have to blacken the memory of the father, so he remains silent. He is sentenced to be chained for life to the pedestal of the equestrian statue erected to his father's honor, and there to be tortured. At the moment the torture begins a woman Constantine had formerly rescued from the Turks and who loves him, rushes between the crowd and its victim, stabs him and then herself. The piece is a tragedy in five acts, in verse, and in style is said to be the most vigorous M. Coppée has yet produced.

THE COUQUIN-BERNHARDT QUESTION.

Jules Claretie has been interviewed as to the stand the Française will take on the Couquin-Bernhardt question. Said Mr. Claretie:

"Until I see Mr. Couquin's name on the posters of the Renaissance, I shall do nothing in the matter. But directly it is officially announced that Mr. Couquin intends to perform in company with Mme. Bernhardt, the Comédie-Française will begin a suit against that actor."

The articles of the decree of Moscow, on which the action will be based, are as follows: "Every actor made sociétaire will agree to play for twenty years, and after twenty years of uninterrupted service, the said actor may retire, unless the minister of the Fine Arts wishes to retain his services."

"So if M. Couquin had a right to retire eight years ago, the Government had a right to insist on his remaining."

To avoid, however, a lawsuit, the minister gave M. Couquin permission to retire but reminded him of another article in the decree which reads: An actor having retired from the Théâtre-Français cannot perform on any other stage, either in Paris or in the provinces, without the permission of the Minister. M. Couquin declares that there are precedents that justify the action he is taking. I say that precedents prove nothing, and cannot change the laws of the Théâtre as laid down by the great Napoleon."

DEATH OF MILE. MILE.

Notre Dame de Lorette, that quaint old church in the ninth arrondissement, was well thronged last Saturday by the pack of the journalists and theatrical professions to give a final adieu to sweet little Marie Angé, late of the Gymnase company. Barely out of her teens, Mile. Angé, some little time ago, made a name for herself at the Châtelet Theatre in Michael Strogoff. She gave great promise, but overwork and a weak constitution brought her to an early grave.

A REVIVAL OF LILI.

Judic and Dupuis are tilling the Variétés by their clever acting in that dear old black number, *Lili*. Baron also shares the applause of the public, and deservedly so, for his fooling is not that of the English clown, but the careful study of a refined French comedian. One laughs and cries by turns when witnessing *Lili*, therefore it is no wonder it is so often revived.

To M. L. Gauthier's MME. Edmond, Martin and Henri Bernhard have written a libretto to a military opera, entitled *Mam'zelle Sous-off*, which has been accepted by the manager of the Parisiens and will shortly be produced at that theatre.

Mlle. Parentine made her debut at the Opéra Comique on Monday night last in Gounod's *Mireille*. The debutante possesses a sweet but rather light voice.

BOULEVARDIER.

NOTES FROM ITALY.

ROME, Oct. 22.

Leoncavallo has been brought to task by Catulle Mendes, who pretends that Il Pagliaccio is an unauthorized translation of his own *Femme de Tabarin*. The truth, however, is that Il Pagliaccio is nearer of kin to the play known as *York* in the English language, and which in turn is translated from the Spanish, than it is to M. Mendes' play. But the strangest part of the whole story is that Il Pagliaccio is not a translation at all, but is taken from scenes in real life, witnessed personally by Leoncavallo, when a child. He mentions every detail, giving the dates in his answer to M. Mendes' charge.

THE FRENCH GREAT ITALIANS.

The French *opéra-comique* have adapted from foreign languages more often than people imagine. Even their celebrated *Duc Job*, given at the Français, is a word for word translation of a Spanish play, and this fact is, perhaps, to-day known only by the author of *Duc Job* and myself.

VERDI AT REHEARSAL.

On the 9th inst. Verdi celebrated his eighty-first birthday and is still at work. Once more he has crossed the Alps to superintend the rehearsals of his *Othello* at the Paris Grand Opéra. This is the second time within six months that this great oratorian has undertaken the journey from Italy to France and back. But this is not all. He shows the artists how he wishes the parts to be sung, by singing them himself and with a voice which would do credit to a younger man. The last time he gave such an illustration of the parts was to teach Cassio how to imitate the voice of a drunkard. Vagnot, who sings the part, has a fine tenor voice and is proud of it, and at rehearsal sang his part with one object only, to show off to the best advantage.

"That won't do at all," shouted Verdi. "You must imitate the drunkard like this." And Verdi sang the passage as he wished it sung.

"I can't change my voice," grumbled M. Vagnot.

"Oh, yes, you can," said Verdi. "Drink a glass too much on the night of the first performance and you will do splendidly."

ENGLISH PLAYS IN ROME.

You will perhaps never guess what has been our latest and greatest success here in Rome, why? The *Shool for Scandal*. This comedy had been given only once before in Italy, and that in 1846, in the house of the English Ambassador to the Court of Tuscany, in Florence.

I have always said that there is a great opening in Italy for English plays. All those which have hitherto been given here have proved successes, whether of old or modern date.

As for *The School for Scandal*, it has been a golden egg to the management, the only one of its kind during the season. So Signor Zanichelli was quite contented for having been prevented from giving *Bohème* at Turin, which was predicted out of consideration for the Vatican. The production of this production is to be brought before the Italian Parliament as soon as it meets. Fancy making a State question of an in-

significant one-act play. It is true that Bovio is one of the leaders in the parliament whose investigation he invites.

S. P. O. R.

TWO NEW GERMAN PLAYS.

BERLIN, Oct. 26.

Ungerathener Kinder (Spoiled Children), a comedy in four acts by Paul Lindau, was produced at the Royal Schauspiel-Haus recently.

THE STORY OF LINDAU'S COMEDY.

The plot is as follows: Herr Oherstadt, a retired Berlin banker and millionaire, is a widower with two children whose only care in the world is that his children cause him no trouble. He would like an up-to-date son, who would spend money like water and commit a thousand follies; a flirt and frivolous daughter, devoted to the world's enjoyments. Instead of these he possesses an extremely good son who never did anything wrong and who is scared at the sight of a gun, while his daughter, Agatha, is shy and reticent to excess. Herr Von Neuhofen, a retired major, comes to see his old friend Oherstadt, and brings with him his only child, a smart young lawyer, of whom he is very proud, and his niece, Florentine, a smart up-to-date young girl. Oherstadt tells the major his troubles, and the fathers naturally agree to bring about a marriage between the smart girl and the dull boy, and the smart boy and the dull girl. But the attempt fails. Emil and Florentine swear friendship and nothing more, and it turns out that Miss Agatha has loved the village pastor for a long time. Thus, the disgust of Papa Oherstadt is complete.

The piece is not very funny, but it is capably played by Herr Klein, Blanche, Hertz, Wallner and Kessler; also by Frauclins Lindner, Sauer and Plan.

SUDERMAN'S NEW COMEDY.

Herrmann Sudermann's first attempt at light comedy writing, *The Butterflies' Battle*, is not a success at the Lessing Theatre. The piece is weak in action, poor in humor, and drags dreadfully.

The story is as follows: There is an adventuresome mother, Frau Hergentheim and her three daughters, each more contemptible in character than the other. The mother impresses upon the daughters the necessity of good looks in order to secure a partner for life. A somewhat humorous scene shows the excitement of these four worthies on the capture of a lover by the eldest girl. The sister is the son of a tradesman who employs the youngest sister, Rosi. The couple become engaged. For some time, however, a *liaison* has existed between the girl and a drummer for the firm and this, of course, must come to an end. The old lover is, therefore, invited to a farewell supper. Unhappily the *liaison* arrives and learns the true state of things from the lips of Rosi who has drunk too much wine. The mother tries to pass the drummer off as Rosi's lover, but the *liaison* refuses to be duped. But instead of leaving the family, he becomes friendly with Rosi. The piece was a failure and was even hissed on the first night. Herr Schöndorff, Gathery, Wehrin and Frauclins, Betty, Gross, Polnitz and Waldegg were in the cast. FREE.

AUSTRALIAN NEWS.

MELBOURNE, Sept. 1.

The Brough and Boucault company at the Princess Theatre are in the midst of a splendid season. The *Second Mrs. Tanqueray*, *Aunt Jack*, and *The Raffle Shop* have all been done, and *The Cabinet Minister* is now being played. It will be followed by *Lady Windermere's Fan* and *Sowing the Wind*, all of which are novelties here. In the company are Robert Brough, Dion Boucault, George Titherage, and Mrs. Robert Brough, Miss Noble, and Miss Temple.

George Darrell at the Theatre Royal is concluding a successful season with his own Australian play, *The Sunny South*. He opened in a sensational melodrama, *The Crimson Thread*, written by himself, and said to be founded on facts gathered by the author during his recent visit to Chicago where, in a friendly way, he seems to have made the acquaintance of the police authorities. The piece is not original or especially strong.

Dan Barry's dramatic company is in its thirty-seventh year at the Alexandra Theatre, and is now playing *Cast Adrift*.

The Gaiety Theatre has been altered at an expense of £2,000 and opened under the name of the Oxford Theatre by the Cogill Brothers, who, with a good variety company, including Isabel Webster, a splendid soprano, and John Gourlay, the comedian, are making things hum. T. P. Surlan is business manager.

Harry Richards came from Sydney to appear at the Alhambra for a few nights in his latest songs. Good variety business is still the rule at this house.

J. C. Williamson is negotiating for the rights of *The Yellow Ballet*, with which Mlle. Barthe is now astonishing Chicago.

Lillis's Circus is at present doing a short season here. It will then leave for South Africa.

Maggie Moore still holds the Brisbane Opera House.

In consequence of the success of *The Silence of Dean Maitland*, E. Lewis Scott, the adapter, has registered the Australian rights.

The Australian tour of Mr. Maltby's London Comedy company has been postponed till March next.

Williamson and Musgrove have secured Massenet's opera, *La Navarraise*.

Thomas Grundy, of the Royal Comic Opera company, died lately in Sydney. He came to Australia with Madame Soldene's company in 1877.

ARTHUR E. BARR.

NOTES FROM ABROAD.

Ted D. Marks, who is now in Paris, has secured for America a melodrama which he will produce in New York on his return in 1897.

Blum and Tsché have written a new comedy for Mme. Judith called *La Reuse*.

An unpublished opera by Haydn has been found at Prince Esterházy's castle in Eisenstadt.

Hortense Schneider, the one-time celebrated operabouly singer, has just been granted a divorce from her husband, Alfred Pierre Marie Bionne.

Albert Chevalier, the English comic singer, was married recently to a Miss Leybourne.

Sudermann's *Heimath*, under the title of *Le Foyer Paternel*, forms part of Sarah Bernhardt's repertoire this season.

The income of the Paris Association of Dramatic Artists, having been considerably diminished by the conversion of French 4½ per cents into 3½ per cents, the French Government has authorized the Association to start a lottery with 50,000 tickets at one franc each.

Conan Doyle's one-act play, *A Story of Waterloo*, is a dramatization by Dr. Doyle of one of his short stories called *A Straggler* of 15. Another one-act piece by the famous story writer, called *A Question of Diplomacy*, was done some time ago at the Lyric Theatre, London.

A cable from London says that W. S. Gilbert, the librettist, has made application to the Court of Chancery for an injunction to restrain the sale of the issue of the *Star* containing a description of the plot and situations of his new opera, *His Excellency*, which is to be produced at the Lyric Theatre on Oct. 27. The ground upon which the application was made was that the publication of the details would injure the copyright of the opera in the United States, if the *Star*'s article should be cable to America before the production of the piece in London. The court granted an *ad interim* injunction.

The London Empire Theatre has been closed permanently in view of the action taken by the London County Council in ordering the promenade closed. It is estimated that, by this step, three thousand persons are thrown out of employment.

The opera that Emile Zola and Alfred Bruneau are writing for the Paris Opera House will be called *Les quatre Saisons*.

QUESTIONS ANSWERED.

TYLER, East Orange, N. J.—The two weeks notice clause in theatrical contracts is valid according to law. It is equally binding on actor and manager if the clause reads to that effect in the contract. An actor is entitled to two weeks' salary after the notice has been served on him. He is also entitled to his late home if so stipulated in the contract. It is not considered unprofessional for a manager to give his company two weeks' notice in Alabama or anywhere else if he is playing in a losing business. Most theatrical ventures are of a speculative nature, and actors who go out with irresponsible managers ought not to cry over spilled milk.

H. O. Baltimore, Calve May is a member of Charles Frohman's Empire stock company. She is Mrs. Henry Guy Carleton in private life.

EDWARD BAKER, Providence, R. I.—The salary of an orchestra leader is very elastic. It ranges from fifteen dollars a week in a dime museum to the lucrative emoluments of a *chef d'orchestre* in grand opera.

His Excellency was produced at the London Lyric Theatre on the 27th ult. and was not a great success.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1890.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC.—SHERMANOAH, 815 P. M.
AMERICAN.—OLD GLORY, 8 P. M.
BIJOU THEATRE.—MRS. DYNAMITE.
BROADWAY THEATRE.—DE WOLF HOPPER, 815 P. M.
CASINO.—THE PASSING SHOW, 815 P. M.
DALY'S.—A GAITY GIRL, 815 P. M.
EMPIRE.—THE BAUBLE SHOP, 815 P. M.
FIFTH AVENUE.—HUMPTY DUMPTY UP-TO-DATE.
FOURTEENTH STREET.—CHAUCERY OLCOTT.
GARDEN.—LITTLE CHRISTOPHER COLUMBUS, 815 P. M.
GRAND OPERA HOUSE.—GAIL I LEFT BEHIND ME.
HERALD SQUARE.—ROS ROY.
HARRIGAN'S.—THE MAN WITHOUT A COUNTRY, 815 P. M.
H. R. JACOBS' THEATRE.—THE TWO SISTERS.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
LYCEUM THEATRE.—E. H. SOTHERN, 815 P. M.
NIBLO'S.—A TALE OF CORBICA, 8 P. M.
PALMER'S.—OLGA NETHERSOLE, 815 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—A TEMPERANCE TOWN.
COLUMBIA THEATRE.—FRANCIS WILSON.
COL. SINN'S PARK THEATRE.—PROF. HERMANN.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

THE MIRROR presents its compliments and congratulations to GEORGE P. GOODALE, who has just completed his twenty-ninth year as dramatic critic of the Detroit Free Press. Few journalists have enjoyed an association of such duration, and few dramatic critics have succeeded in maintaining for more than a quarter of a century the respect, admiration and affection of readers, players and managers. Without fear and without reproach, guided by a spirit of helpfulness as well as by motives of earnestness and sincerity, Mr. GOODALE has exerted an elevating influence not only in his own city, but upon the American stage. May he celebrate many more anniversaries!

THE dancing of a Gaiety Girl before the Edison kinetoscope, like the reproduction in little of other moving spectacles in amusements by the same means, is a good thing for future generations, although no doubt those who come after us will have original matters quite as interesting in their days and generations. There are things in the theatre of to-day, however, that ought to be kinetoscoped for the future as veritable curiosities, for they will survive in no other way and nothing of their kind will succeed them.

A FINAL decision against the appearance of JOHN MOST in Newark in the play of The Weavers was made by the mayor of that town last week, on the ground that the drama would excite persons on strike there. Most was greatly aggrieved, and insisted he was not an agitator, but an actor. If this be so, there should have been a compromise between Most and the mayor, and Most should have changed his bill and suited the occasion with a little inspiring low comedy.

MADELINE POLLARD having failed in her stage purpose, is said again to be busy on a novel. There seems to be room in current literature for everything.

AMUSEMENTS IN KANSAS.

THE State of Kansas, which has for years been the seat of original ideas in politics, and which to Eastern people generally figures as the limbo of much that belongs to crankism, is in most natural aspects a very good State indeed. It has what many States lack, and what in the terminology of the weather man is called "climate." In art this would be called atmosphere.

With an equable climate, Kansas is, of course, an excellent State for crops. For the drama, it has been good only in what are colloquially termed "spots." Sometime ago we read of a project to give to the State, for the usual low prices of admission that there prevail, a new propaganda of Populism in the form of plays that would illustrate the beneficence of that political faith put into practice. An occasional company of pirates, too, goes on tour in Kansas with the plays of other persons.

But that Kansas has the germ of true dramatic appreciation is quite evident, in all seriousness. The Journal, published at Topeka, the State capital, the other day printed an editorial that indicated this. The Journal took a prominent local manager to task because he had not given Topeka a sufficient number of good attractions. The class of entertainments mentioned by the Journal as desirable included some of those of minor importance less esteemed on the artistic side in the East.

"We do not expect," said the Journal, "SARAH BERNHARDT, or MADAME MELBA, or the KENDALS, or HENRY IRVING." And then the paper modestly sets forth what the Topeka public does want; and the wish is in all respects commendable and reasonable.

The manager to whom the article was addressed, it seems, has a circuit of theatres, and his business policy, it appears, leads him to adjust losses in one theatre by means of gains in another. That is to say, in order to be commercially just to himself, as he looks at it, some of the major towns in his circuit must take what is proper only for his minor towns.

This species of "business," that has in late years distinguished management outside of Kansas, is to be condemned. It is only a question of trial and time when it will be effectively discouraged by the population to which the ambitious circuit manager assumes to cater while in fact he but studies his own ledger.

THE superintendent of a large drygoods house in this city the other day, while discussing a suit brought against a star actress to recover for wardrobe, gave testimony to the almost invariable honesty of the minor women of the profession. He said that accounts were carried on the books of his firm for many actresses who received small salaries, and that to his knowledge such credits were met conscientiously by this class of customers. It is not probable that a like showing can be made as to women in private life with equal means. As to the occasional star or prominent actress who is called to court in such matters, it is safe to say that a relatively larger number of women not on the stage whose means are at least as ample as those of the star actress are sued or pursued for like debts. The fact that they are not in the public eye explains why their drygoods affairs escape publicity.

THAT great annual disturber of business, known as Election, now being over, we may expect better times, no matter who is elected.

FOOTLIGHT FUN.

OTHELLO AND IAGO.

On cause au cercle des representations simultanees d'Othello et de Vers la Jolie.
Il ne sera pas possible, dit le suave marquis de Calinaux, de donner les deux pieces le meme soir, aux Français et a l'Opera.

A cause?
A cause que, dans l'une comme dans l'autre; y a Got!—Paris Figaro.

DRAMATIC NOTE.

MRS. ANDERSON—"So your daughter is studying for the stage?"
MRS. BROWN—"Yes, and she is progressing very rapidly."

MRS. A—"How far has she got?"
MRS. B—"She has already had her photograph taken as Lady Macbeth."—Texas Siftings.

HOW SHE KNEW.

SUE—"What a pretty woman that is in the third row with her husband."
HE—"How do you know it's her husband?"
SUE—"Because whenever a girl comes on the stage she hands him the opera glasses."—Cincinnati Enquirer.

ONE THING LEARNED.

"The hardest thing to acquire, miss," said the dramatic teacher, "is the art of laughing naturally without apparent effort."

"Oh, I've got that down fine," said the would-be sonnette.
"I typewrote for three years for a man who was always telling me funny stories about his little boy."—Indianapolis Journal.

THE ONLY CHANCE.

ACTOR—"Can't you give me a part that I will have some chance to make a hit in?"
MANAGER—"Hum! I might dramatize William Tell. I suppose."

"What part would I have?"

"You could be William Tell, and hit the apple."—New York Weekly.

SAFER.

DASHAWAY—"I am going to take part in some amateur theatricals to-night—and that reminds me I must order a carriage to wait for me when I come out."
CLEVERTON—"You'd better not have a carriage."

DASHAWAY—"What would you have?"
CLEVERTON—"A flying-machine."—Philadelphia Item.

PERSONALS.



RHÉA.—Above is a picture of Mlle. Rhéa in the character of Josephine. Some time ago there appeared in the Buffalo News a letter written by "A Woman who Admires Rhéa," and who attributes the recent revival of public interest in everything pertaining to the Napoleonic era, its dramatic personae, its dress and manners, and its influence upon the affairs of Europe and the world to Rhéa's appearance throughout the country in her play, Josephine, Empress of the French. In this letter the woman admirer said: "With royal grace she wore the Empire costumes. She imbued the character of Josephine with so much womanliness and charm that every one in America looked upon her as the picture of the unfortunate Empress. From the moment she produced her play women who had seen her began to wear the Empire gowns, and in every family they bought memoirs of Napoleon. The librarians were astonished at the demand for books relating to Napoleon and Josephine. Everybody began to read the life of that great man and his unfortunate wife. To-day the revival has spread not only all over America, but in France."

KENDAL.—Mrs. Kendal told the San Francisco papers that their city was "a jay town," that the Second Mrs. Tanqueray is "the greatest religious moral play of the age," that it "will survive long after the hills of San Francisco have been leveled to the ground." "I go through your dirty streets," she continued, "not looking at the spitings on the pavement, but at your beautiful sky. Your audiences come to the theatre with never a peep at the sky but every look for the spit." These delightful remarks were followed by more in the same vein. The Kendals played to bad business in Frisco.

PALMER.—A. M. Palmer says that The New Woman is brilliantly written and it has a "heart" story of decided interest. Mr. Grundy's play, which will be produced at Palmer's on Monday, is said to be a big pecuniary success in London.

NETHERSOLE.—Olga Nethersole played to greatly increased business at Palmer's last week. Camille, old as it is, proved a better medium than that nightmare, The Transgressor.

FROHMAN.—Charles and Daniel Frohman deny that they have reserved time at the new theatre which is to be built in Brooklyn.

SARDON.—Victorien Sardou's father died recently at Mei, France, aged ninety-three. Mr. Sardou was well known in the French world of letters as the author and compiler of several historical and educational works.

ROSENFELD.—Theodor Rosenfeld has been confined to his home for ten days from a severe cold. It is expected, however, that he will be at his office again some time this week.

LESUEUR.—Daniel Lesueur, the author of the new play, Fiancée, at the Paris Odeon, is a woman who has used a male pseudonym for many years. Fiancée is her first play.

FOSTER.—Augusta Foster has been traveling extensively in Europe throughout the past Summer, and will spend the coming Winter in Italy, making her headquarters at Mentone on the Riviera. She intends to return to America next Spring, with a view to securing her engagement for next season.

LATHROP.—George Parsons Lathrop spent a few days in town last week. He returned to New London on Thursday.

FITZGERALD.—W. H. Fitzgerald left the Athénia company in Detroit last week to join The Bostonians at Hartford on Monday.

POWERS.—James T. Powers' work in the title role of The New Boy has materially assisted to transform a quasi-success into a popular hit. Mr. Powers' performance is quaint, droll and heartily amusing, and it will add greatly to his reputation as a comedian of singularly mirth-provoking abilities.

HOPPER.—De Wolf Hopper still wears his injured arm in a sling, but all danger of permanent injury is past according to his physician. The elbow joint is still stiff and painful, but with daily exercise it is gradually getting into working order again.

DA COSTA.—Owing to a sudden and serious illness Linda da Costa resigned the prima donna soprano role in The Brownies at Philadelphia.

FERNANDEZ.—Mrs. E. L. Fernandez went to Boston last Friday to see her daughter Bijou, who is playing in The Cotton King. Miss Fernandez was seventeen years old last Sunday.

JOHNSTON.—Robert Johnston will shortly become one of the Forrest Home community, his application having been favorably acted upon at the last meeting of the Board of Managers.

DELAIRE.—At the entertainment given by the Professional Woman's League last Tuesday, Irma Delaire recited in French "La Fiancée du Timbalier," by Victor Hugo. This is the young lady that Victorien Sardou saw in a one-act piece in Paris a few years ago, and whom he complimented highly.

GOODWIN.—Nat Goodwin is reported to have made a pronounced hit as David Garrick in Chicago. There is no reason why Mr. Goodwin, who has the *ris comica* in a remarkable degree allied with histrionic gifts of a rare order, should not take rank as a comedian of the highest order. Indeed, there is no other actor among the younger school of comedians who has the same chance to succeed to Joseph Jefferson's preeminence eventually than Mr. Goodwin possesses.

JULIETTE CORDEN.

Juliette Corden, who has scored an emphatic success in the new De Koven and Smith opera, Rob Roy, which is being produced at the Herald Square Theatre by a company of which she is the prima donna, is an artist who has won admiration wherever she has appeared by the delicacy of her acting, the beauty and charm of her person, and the fine, sympathetic quality of her well-trained voice.

Miss Corden is an American girl, but to the fact that she is of Scotch descent is perhaps in a measure due her extreme fitness for the role that she is now singing. She is a native of New York city, and that her home was within a short distance of the home of American grand opera, the Academy of Music, may be responsible for the early tendency which she displayed for music. Colonel Mapleson heard her sing when she was but fifteen years of age, and urged upon her parents that it was their duty to intrust her vocal training to a fully competent instructor, predicting for her a brilliant future.

Acting upon his advice Miss Corden was placed with Signor de Rialp, under whose tutelage she remained for four years, following which she studied with Mme. Marchesi in Paris.

Her first great success was scored as prima donna with the Bostonians. This was five years ago and since that time Miss Corden has had an uninterrupted career of successes of which any singer might well be proud.

The role of Mignon is one of her more notable achievements. Tom Karl pays her work the great tribute of saying that hers is the best Mignon he ever saw, and he has sung the tenor role in that opera with Parepa, Nilsson, Cary and others. Among other roles and operas in which Miss Corden has won notable triumphs have been Zerlina in Fra Diavolo, Maid Marian in Robin Hood, Arline in Bohemian Girl, the Princess in Fatinitza, Lucinda in Don Quixote, Norina in Don Pasquale, Dorothy in the opera of that name and Bibetto-Bibetto in The Poachers. Critics unite in praising her brilliant vocal powers and at the same time thoroughly artistic and always delightful acting.

A SWINDLER AT WORK.

A man calling himself J. W. Plimpton is working a very clever game of forgery in the West. Manager Haines, of the Grand Opera House, Decatur, Ill., was applied to recently for dates by mail by Plimpton, and from the manager's signature to the response Plimpton committed the forgeries. He made out cheques for \$65 each on four Decatur banks, and forged Haines' name as indorser, receiving the money on all the cheques. He later victimized banks in Keokuk, Ia., by forging the names of the local theatre manager and the city attorney.

A NUMBER TWO COTTON KING.

W. A. Brady is organizing another Cotton King company in view of the great success of the Boston production. It will probably be the No. 2 company which will open at the Academy of Music, this city, next month.

LETTERS TO THE EDITOR.

MR. MAGNUS' EXPERIENCE.

SARACUSE, Nov. 2, 1894.

To the Editor of The Dramatic Mirror:—Some few weeks ago there appeared in your columns an article which expressed the idea that the majority of New York critics were disposed to be cruelly hard upon new plays, and especially upon those of American origin. I would have liked to reply to the article at the time, but as the play, Daughters of Eve, written by A. E. Lancaster and myself for Marie Wainwright, was about to be produced, I thought my views might seem like an attempt to placate the critics. Now that our new piece has stood the ordeal of presentation in New York and Brooklyn, perhaps you will give me space in which to recount my experiences.

Eighteen years ago Mr. Lancaster and I wrote Conscience, at a time when the American dramatist was almost a pariah. The first manager to whom we offered it, A. M. Palmer, accepted it and put it on the stage the same season. Its success with the critics and the public is a matter of history—I fear almost "ancient history." Now, after so long an interval of silence, we present Daughters of Eve, and with one solitary exception every morning paper praised it most warmly—in some cases we believe even more warmly than it deserved, for no one is more thoroughly aware of its defects than its authors. The verdict of New York critics was, this week, fully confirmed in Brooklyn.

I know that several of the men who wrote about Daughters of Eve are playwrights. I think the result shows that they are not jealous of the success of one of their number, but are on the contrary glad to extend a helping hand, and fully recognize the fact that each new success made by American writers increases the chances of other writers in the same field. JULIAN MAGNUS.

CONFLICTING RATES OF DUTY.

OGDEN, Utah, Oct. 28, 1894.

To the Editor of The Dramatic Mirror:—I have been reading the different communications that have appeared in THE MIRROR relative to duties paid on theatrical printing in British Columbia. My experiences have been varied, and as follows:

At Victoria I was taxed fifteen cents a pound, and 25 per cent. *ad valorem*; only a short distance away at Nanaimo, the customs official saw fit to make it six cents a pound, and 20 per cent. *ad valorem*. On my arrival at Vancouver I personally visited the collector of the port, and we finally agreed on the point that any theatrical printing not to be posted came in under the heading of show cards, and all printing except three sheets and stands was allowed in at six cents per pound, and 20 per cent. *ad valorem*. A day later I visited New Westminster and was charged six cents per pound and 20 per cent. *ad valorem* for everything in the way of printing irrespective.

Surely the ruling of the different collectors of customs, at the different Canadian ports, is varied enough to suit everybody. "You pay your money, and take your choice."

In conclusion, allow me to say that THE MIRROR should take this matter up, and expose either the cupidity or the dense ignorance displayed by the collector of the port at Victoria, B. C.

Truly yours,

HENRY F. GREENE,
Business Manager Charley's Aunt Co.

A TIMELY PROTEST.

GRAND OPERA HOUSE,

OTTAWA, CAN., Oct. 30, 1894.

To the Editor of The Dramatic Mirror:—Sir,—May I be permitted, through your widely circulated columns, to suggest to the agents of traveling dramatic companies that when circumstances prevent them from fulfilling their engagements it would be only common courtesy to promptly notify those managers with whom they have booked dates?

Such a course would entail on them comparatively little trouble or expense and would give the managers a chance to fill their vacant time.

As I am not extremely sanguine as to the efficacy of an appeal merely to the good feeling of these gentlemen, I desire to mention that I have determined in future to book no dates in advance for any person who has thus left me in the lurch except on the deposit of a substantial guarantee, and I have no doubt that my example will be followed by other Canadian managers.

Hardly a season passes that I do not lose valuable time by the non-fulfillment of contracts, and, while I have every sympathy for these combinations which are compelled by misfortune to disband, I do not think I am unreasonable in asking that they should do their best to mitigate the damage caused to those with whom they have booked.

While thanking you, in advance, for your courtesy in inserting this letter, allow me to congratulate you on your new costume. You were well dressed before, but you are now "point device in your accoutrement."

JOHN FERRIS.

TELEGRAPHIC NEWS

CHICAGO.

Hall's Review of the Theatres in the Big Western Town—Notes.

[Special to The Mirror.]

CHICAGO, Nov. 5. The most notable theatrical event of the present season in this city was the signal triumph scored by Nat Goodwin at Hooley's last week as David Garrick. The critics pronounce him the best Garrick yet seen, and more than agree with them. His four weeks' engagement here has been remarkably successful, and he has never done better work. Moreover, he has never had a better company. Lill Vane, always charming and talented, has surpassed all previous efforts; that sterling actor, Clarence Holt, has exhibited marked versatility; Louis Payne has made his mark; and William Ingersoll has surprised everyone by his artistic efforts. We are sorry to part with such a star and such a company.

Ada Rehan is the star at Hooley's this week, her first play being *The Last Word*, which she will repeat tomorrow evening, and Wednesday afternoon. She will play *Lady Tress* and *Viola* the rest of the week. The second and last week of the engagement will be devoted to *As You Like It*, *Love on Crutches*, and *Taming of the Shrew*.

Felix Morris closed a successful two weeks' engagement at the Schiller Saturday night, his best play being *Behind the Scenes*, given since last Thursday evening. Mrs. Potter and Kyrie Bell are current players, presenting *Francillon* and *Charlotte Corday*.

Need Groux mails me all the way from New Orleans (I don't know how he pronounces the name of that city now) a soiled cuff, upon the back of which he reiterates his allegiance to Mr. Cleveland and the Democratic party. He is not the only friend of Mr. Cleveland, by the way, who has been obliged to write on cuffs.

Roland Reed, who is at the Grand Opera House, has the distinction of being the only male star in town this week. His new play, *The Politician*, is a great go, and he is accompanied by that charming actress, Isadore Rush, delightful Mrs. Myers, little Augustus Penoyer, and a fine company.

Della Fox has surely caught on here in *The Little Trooper*. She is filling the Columbia nightly, and there is a smile of eighteen-carat grandeur upon the face of Nat Roth. Jeff De Angelis is very funny, and Paul Arthur, as usual, is the handsomest figure upon the American stage to-day. Peter Daily, the hypnotist, follows Miss Fox next week.

Gus Hegge's play, *Rush City*, is still at McKicker's. Julia Marlowe follows.

John Russell's Comedians are at the Chicago Opera House.

The Tavery Opera company, at the Chicago Opera House, will devote the week to a repertoire.

Across the Potomac, opened yesterday at Havlin's. "Red" Hamilton, the agent, wrote me Friday that as it rained he could not call, he having had his mackintosh stolen. As his expense account was in the pocket he strongly suspects his manager.

The three Jacobs houses have been doing remarkably well of late, and yesterday they all had good openings. The Hustler drew two crowded houses to the Alhambra. The Still Alarm had a fine opening at the Academy of Music, and at the Clark Street Theatre. A Cracker Jack made an excellent impression. Next Sunday J. K. Emmet comes to the Alhambra with Fritz in a Mad House, while the Hustler goes to the Academy, and the Still Alarm finishes up the local circuit at the Clark Street.

At the Haymarket last night Louis Aldrich had a good house with My Partner, and over at the Lincoln Flower Binsley drew well in the Captain's Mate.

Frank Hall's two mints are still in operation. His Winter Circus and Water Carnival is piling up the shekels in his till, while his Casino is swelling his bank account at the same rate.

Vivian De Monto's company is at Sam T. Jack's Madison Street Opera House this week, and at his Empire Theatre he has revived the popular burlesque, *MaZeppa*.

Vaudeville reigns supreme at the Lyceum, the Olympic, the Park, and the Gaiety.

John L. Sheddard is drawing large crowds with his lectures at Central Music Hall, the Thomas concerts are filling the Auditorium, and the Masonic Temple roof garden is doing well, while the annual flower show is attracting many people.

Pretty Gladys Wallis, who has been rehearsing here for some days in *Blanche Marsden's* new play, *A Girl's Way*, begins her season under John W. Dunn's management at Oaklough, Wis., tomorrow night, and I do not hesitate to predict for both play and star and manager a huge success.

Speaking of stars, I wonder how W. A. McConnell, "the twentieth century man," is getting along. He is wise to stay in New York, where he can claim the protection of Inspector Byrnes and the Lexow Committee. If he came West and tried to act I would not answer for his life.

I have drawn up a cablegram to send to the Prince of Wales next Friday, Nov. 9. It is both of our birthdays, so to speak, and I know that Al would never forgive me if I overlooked him. I would also send a joint cablegram to W. W. Kelly and Ted Marks, but I don't know the address of their joint.

E. R. Jack, "the plunger," has made considerable money here of late through his excellent judgment on running horses. He had \$200 to \$300 to \$1000 the other day and just as the animal led into the stretch someone woke him up. Regards to John Hendlaw. George Schiller please write.

Business is improving wonderfully here at the theatres, and we will surely have a great season for the right attractions.

"Biff" Hall.

BOSTON.

James O'Neill and Marie Burress Divide Honors in Monte Cristo—Other Bills.

[Special to The Mirror.]

BOSTON, Nov. 5. At all the houses except the Grand Opera House the attractions of last week are continued for another week. At the popular South End Theatre James O'Neill begins a fortnight's engagement with *Monte Cristo*, which has never been played at this house. The novelty of the engagement is the appearance of Marie Burress, the former leading lady of the Museum, as Mercedes.

This is the last week of The Brownies at Hollis Street. One change of cast has been made during the past week. Marie Louise Day, succeeding Linda da Costa as Queen Titania.

Eddie Foy is a host in himself, and *Off the Earth* is a success as a result. With another star the piece might not go, but Mr. Foy's specialties create much amusement.

Dan Daly has added much to the attractiveness of Prince Pro Tem at the Museum, where the merry burlesque will run until the end of the month, when it must give way to the engagement of Roland Reed, which was booked some time ago. B. E. Woolf's opera, *Westward Ho!* is in rehearsal, but it will not be given before the new year. Fanny Johnson has been seriously ill.

This is the last week of 1894 at the Tremont. E. M. Favor and Edith Sinclair, who have been in the cast since the first production, retire from the company at the end of this week. Francis Wilson in *The Devil's Deeds* follows.

In Old Kentucky continues to pack the Boston. The Cotton King keeps on its successful course at the Bowdoin Square.

Sowing the Wind is still doing a large business at the Columbia. I hear that a notice has been posted in the New England Conservatory of Music forbidding the pupils to see the piece on the ground that it is immoral.

The other attractions are: Keith's continuous performance; Lyceum, Reilly and Wallace's company; Grand Museum, The Columel and I; Palace, London Gaiety Girls; Howard Athenaeum, burlesque and variety.

Four hundred men are at work night and day getting the final details at the Castle Square completed in time for the opening on Nov. 12.

Election returns are to be read from all the theatres to-morrow and the Palace will give a midnight matinee beginning at 11 p. m.

Rich and Harris will control most of the time next season at the New York Bijou, but they may shift their attractions to the Fourteenth Street.

Joseph Hawthorn is to give George H. Brennan's comedy, as well as *Hamlet* and *Rinaldo*, Ernest Lacy's tragedy, before the season is over.

Chidley and Searle, scenic artists, are respondents to a creditor's petition for putting them into insolvency filed by Victor A. Searle.

Edward E. Rice says that the dream of his life is to have a New York theatre where he can take the popular successes of the day and burlesque them in a legitimate and thoroughly entertaining manner.

Georgia Cayvan lost several valuable rings the last night of her Boston engagement. She thought she placed them in her satchel, but when she reached Philadelphia the jewels were missing.

John T. Braham has completed a Scotch comic opera, *Shermie Brown*, and sold his interest in *Off the Earth* to Alexander Davidson, but he will remain in the company as manager for the present.

JAY BENTON.

PHILADELPHIA.

Martinot and Figman, The Bostonians, and Other Offerings—Current Shows.

[Special to The Mirror.]

PHILADELPHIA, Nov. 5. Sadie Martinot as the Widow in *The Passport* proved a veritable magnet at the Park. It was a surprise even to her ardent admirers, who, for the first time in this city, saw her in a role which was a perfect fit. Her costumes were very beautiful. The entire company is one of exceptional merit. Marie Burroughs in *Judith the Prodigal* is this week's attraction at the Park.

Pawn Ticket 210, with Amy Lee, P. A. Anderson, Frank Duane and Lionel Bland in the cast drew large audiences at the Empire last week. The Trolley System is billed there this week.

The Bostonians at the Broad have closed their first week with heavy receipts, and a large advance sale for the rest of the engagement. *Fatiniza* is the opera this evening, and will be followed by *repertoire*. The Maid of Plymouth will be given Thursday night for the first time in this city, for which the house is already sold.

Creston Clarke in *Ruy Blas* is at the Girard. The Girl I Left Behind Me closed its two weeks at the Chestnut, the engagement being one of the best it has ever played here. Russell's Comedians in a dramatic and musical skit, entitled *A Review*, are to appear there throughout the week.

The Amazons continue another week at the Chestnut Street Opera House. Katherine Florence, Georgia Cayvan, and Bessie Tyree cavorting in *Knickerbockers*, are the novelty of the occasion.

Robert Mantell, with his romantic methods, crowded the Walnut all week. He began with *Monbars*, and closed with *Corsican Brothers*, with an afternoon of *Romeo and Juliet*. Lottie Collins' *Troubadours* in the Devilbird begins an engagement this week.

The Night Owls were the attraction at Gilmore's Auditorium last week. The Metcows Specialty company follows.

Gracie Emmett at the Standard did a good week's business in *The Pulse of New York*. She is the life of the piece and made hosts of new friends through this engagement. The Old South, with sixty people, this week.

The Prodigal Daughter at the National, drew large houses all week. The vast surface of the stage gave the necessary opportunity to bring out the scenic effects, which are so prime a feature of this play. The Span of Life has a return date this week.

Old Glory was in its element at the People's last week. The current attraction is *Slaves of Gold*, with Elmer Grandin and Eva Mountford.

At the Kensington, George Lennox, with an admirable co., gave *Faust* for nine performances. Isabel P. Lewis was the Marguerite, taking the place of Carrie Radcliffe, who was to have been in the cast. George Lennox appeared as Mephistopheles. The Kate Sprague Comedians are on this week.

A Kentucky Girl, with Sadie Hason as the star, is at Forepaugh's.

Mico's City Club is at the Lyceum, with a large increase of the attractions in the way of new people, with new work.

EDWIN RUSHTON.

WASHINGTON.

Mme. Sans Gêne the Event of the Week—At Other Theatres.

[Special to The Mirror.]

WASHINGTON, D. C., Nov. 5. Never has the same amount of interest been manifested in the production of a new play here as that invested in *Manager Augustus-Phon's* production of *Madame Sans Gêne*, which is announced for this week at Alhambra. The occasion is a memorable one, from the fact that this is the initial representation in the English language. The Paris production has been carefully followed in every detail from designs from the original scenery, costumes, furniture and properties.

Tim Murphy in *Lem Kettle* is the attraction at the Academy this week. George Richards and Eugene Canfield are also favorites here. J. K. Emmet filled a prosperous engagement. Hanlon's *Fantasma* follows.

The Lyceum Theatre success, *The Amazons*, is the bill at the New National this week, with Johnstone Bennett in the leading role. A Trip to Chinatown had good business.

Ada Gray in *East Lynne* is announced for Butler's Bijou Theatre. George Monroe's *My Aunt Bridget* closed well. Pawn Ticket 210 follows.

The Russell Brothers' company is announced as the attraction at the Lyceum.

JOHN T. WARD.

CLEVELAND.

Sol Smith Russell, Donnelly and Girard, and Other Attractions.

[Special to The Mirror.]

CLEVELAND, Nov. 5. Sol Smith Russell is at the Euclid Avenue Opera House the first half of the week. Rose Coghlan will be seen the latter half of the week, presenting *Diplomacy*, *A Woman of No Importance* and *Forget-Me-Not*. Next week Mr. and Mrs. Arthur Lewis in *The Idler*.

Donnelly and Girard, assisted by Isabelle Urquhart, will be at the Lyceum in *The Rainmakers* this week, and will be followed by *Our Uncle Dudley* and *Ward and Vokes*, who divide next week.

Mr. and Mrs. Byron in *The Ups and Downs of Life* are announced for H. R. Jacobs' Theatre for the first half of this week. J. K. Emmet will fill the latter half of the week.

At the Star Theatre South before the War is billed for a week's engagement. Next week the Rose Hill company.

Sousa's Band will be at the Grays Armory to-morrow evening.

WILLIAM CRANSTON.

ST. LOUIS.

Felix Morris, Bobby Gaylor, Pete Baker, and Other Stars—Notes.

[Special to The Mirror.]

ST. LOUIS, Nov. 5. Felix Morris is at the Olympic this week. He is to appear during his engagement in a new three-act comedy, *Behind the Scenes*.

Bobby Gaylor opened well at the Hagin yesterday in *Sport McAllister*.

Pete Baker opened yesterday at a matinee at Havlin's Theatre in a revised version of *Chris and Lena*.

Gus Hill's Novelties opened at the Standard Theatre yesterday with a vaudeville show.

At the Park Theatre, this week, *The Hoop of Gold* by the strong dramatic company and a number of excellent specialties is the offering.

Celia Alsborg, formerly joint star with Lewis Morris, will join Pope's Theatre stock company, next Sunday, taking Jesselyn Rogers' place.

Julia Marlowe-Tabor is in her second week, appearing in *Romeo and Juliet*.

W. C. HOWLAND.

PITTSBURG.

Jefferson, Ward and Vokes, and Billy Barry Entertain Pittsburghers—Other Bills.

[Special to The Mirror.]

PITTSBURG, Nov. 5. Joseph Jefferson in *Rip Van Winkle* is the bill at the Duquesne with Cricket on the Heath and Lend Me Five Shillings underlined. Next week, Della Fox in *The Little Trooper*.

Chit's L. Davis is at his own house, the Alvin, this week and from the advance sale, indications are that Alvin Joslin will turn people away before the end of the week. Joseph Murphy follows in *Sham Hine* and *The Kerry Goo*.

Ward and Vokes made so favorable an impression when last seen here in *Playmates* that the management booked them for to appear this week in *A Run on the Bank*. Next week, Chauncey Olcott in *The Irish Artist*.

Our Uncle Dudley is the attraction at the East End Theatre and drew a large-sized audience. Next week, *The Lost Paradise*.

At the New Grand Billy Barry may be seen throughout the week in *The Rising Generation*. Next week, Country Circus.

Hyde's Comedians are billed at the Academy of Music. The company includes Helene Mora, the Electric Quartette and Quinn and Forbes. Next week, Sam Devere's co.

At the Park Theatre, Allegheny, *The Veteran Detective* is the current attraction. Next attraction, *The Pulse of New York*.

E. J. DONNELLY.

LARGE RECEIPTS.

[Special to The Mirror.]

ST. PAUL, Minn., Nov. 4.—David Henderson's American Extravaganza company in *Aladdin*, Jr., played two nights and a Wednesday matinee at the Lyceum Theatre, Duluth, last week, taking in \$4,100 in three performances—the biggest business ever done in that city at the prices.

L. N. SCOTT.

CROWDED TO THE DOORS.

[Special to The Mirror.]

CHICAGO, Nov. 4.—Actress the Potomac opened here to a big house. The theatre was packed to the doors at both performances, the company being decidedly strong and all fitted to their parts, giving a splendid performance.

Manager Havlin's Theatre.

ENTHUSIASTICALLY RECEIVED.

[Special to The Mirror.]

FARGO, N. D., Nov. 4.—Notwithstanding the hard times Salvi in *The Three Guardsmen* opened here to-night to the largest advance sale in the history of the Play and company were enthusiastically received.

ALISON BRUBAKER.

GOSSIP.

Frederick K. Stearns, The Mirror's correspondent at Detroit, is spending a few days in this city.

Clarisse Agnew, a soubrette from California, has arrived in New York. She recently finished a successful engagement with the Athena Opera company in Chicago. Miss Agnew expects to remain here.

Sol Smith Russell is receiving praise everywhere for his *Dr. Pangloss*. He played at Grand Rapids, Mich., on Oct. 30 to \$1,200 and he gave *The Hair-at-Law* to the largest house of the season at the Detroit Opera House, the receipts exceeding \$1,500.

R. C. Clifford says there is no truth in the rumor that Dr. Cupid has closed season. While business has been poor, it has been fully up to that done by a majority of companies, he says, in Western theatre.

Jack Hirsch writes from Chicago that contracts have been signed whereby Mme. Taxy will sing at Covent Garden, London, next summer. In February her company will play in the city of Mexico.

J. M. Ward telegraphed that Pawn Ticket 210 made another record at the Empire Theatre, Philadelphia last week, crowding the house at every performance.

At the fifth performance of *The New Boy* at the Standard Theatre last Friday night bronze vases were given as souvenirs.

Owing to the illness of her mother, Ellen Vockey was called to Washington last week, where she will remain some time and give entertainments.

The Old Jed Protty tour is prospering in Mississippi. Mr. Vernon says that *A Baggage Check* will not close, but will fill all engagements; that the piece is giving great satisfaction and that business is good.

The following important item of news has been received by THE MIRROR from someone who signs himself "Attaché of the Elmira Opera House": "Jack Varley, the smallest circus billy on earth, weighing only 75 pounds, is at present canvassing for a tea company here in Elmira."

Two interesting illustrated articles in *Muncie's Magazine* for November are "Our American Dramatists," by Arthur Hornblow, and "Victorian Sardon," by Arthur W. Howard. The principal writers for the American stage are described, and their works discussed brightly in Mr. Hornblow's paper.

Nettie Black, with *A Trip to Chinatown*, is making a genuine hit. Her performance of *Tony Gay* is spoken of very highly. Her voice, a pure soprano, is of singular sweetness. Her dresses are triumphs of the dress-maker's art.

Florence Bindley's throat troubled her after an operation last week and she lost her voice completely for the time being. Havlin's Theatre, Chicago, was subsequently closed on Saturday night.

The Cotton King will come to the Academy of Music on Dec. 10.

The New Brooklyn Theatre will be called the Montank. Colonel William E. Sinn will be its manager.

MUSICAL NOTES.

Before large crowds at Prospect Park, Brooklyn, on Saturday, Oct. 20, William Lang, Chairman of the Music Committee, unveiled the bust of Beethoven which was set by the United German Music Clubs at the recent seventeenth National Sangerfest held in New York.

J. H. Sanger, President of the United Singers, formally presented the bust to Mayor Schieren and the citizens of Brooklyn. Mayor Schieren accepted it and at the close of his remarks tendered the bust to Park Commissioner Squier. Three years ago a bust of Schubert was won by the United Singers of Philadelphia. It now occupies a prominent place in Fairmount Park in that city.

Madame Melba, recovered from influenza, is filling her engagements.

The Mand Russell String Quartette, consisting of Maud Powell, first solo violinist; Josef Dvorak, second violin; Franz Kaltenborn, viola; and Paul Miersch, violoncello, gave a successful concert in New York recently.

An historical allegory, entitled "America from Columbus to the Columbian Exposition," composed and arranged by Silas G. Pratt, for the celebration of the one hundred and eleventh anniversary of the evacuation of the city of New York by the British, was presented at Chickering Hall on Oct. 27, under the auspices of the Daughters of the Revolution and directed by the composer.

There was a chorus of 100 voices, an orchestra, and a military band, with several soloists.

Mary S. Morse, a daughter of S. B. Morse, of Portland, Ore., recently made a hit as a vocalist in Oakland, Cal., and will become a professional singer.

The Seidl Society of Brooklyn, which has done much to popularize classical music, will give six concerts this season, the Seidl Orchestra appearing at all of them. The first concert will take place at the Brooklyn Academy of Music on Nov. 13, with Cesar Thomson, Julie M. Wyman and Rose and Ottilie Sutor as soloists.

Cesar Thomson, the violinist, made his debut in this city at Carnegie Hall last Tuesday evening and has been pronounced a remarkable performer.

THE ELKS.

Elizabeth Lodge No. 280, B. P. O. E., was instituted Nov. 1 in the lodge room of the Drake Opera House. These officers were elected: Exalted Ruler, William McDermott; Exalted Leading Knight, George A. Spire; Exalted Loyal Knight, William R. Reeder; Exalted Lecturing Knight, Dr. Alfred O. Donovan; Secretary, Arthur J. Rudd; Treasurer, William H. Hulsammer; Tiler, George Hector, Jr.; Trustees, William H. Reynolds, John E. Krimg, Thomas E. Dolan; Inner Guard, Louis Miller. C. A. P. Edwards was appointed Chaplain, and John J. Hogan, Esquire.

Des Moines Lodge No. 98, B. P. O. E., is in a flourishing condition. At a special meeting Oct. 29, seven candidates took the degrees, swelling the membership to eighty-five over half of whom were initiated within the last year. Henry D. Cozem, Exalted Ruler of Des Moines Lodge No. 98 and District Deputy for the State of Iowa, will leave soon to install a lodge at Dubuque, Iowa.

THE ENTERTAINERS.

Joseph W. Burgess, "Old Zimmerhackle," delivered his lecture, "Meters," before an enthusiastic audience at North Adams, on Nov. 2. E. Rogers, of North Adams, will deliver his lecture on "Turists, Pilgrims and Quakers" in several New England towns the coming winter.

THE MINSTRELS.

An original and novel spectacle recently in New York streets was the parade of Primrose and West's Minstrels, authorized by a special permit by the city authorities. It is said to have been the first parade of the kind ever made in the city. Thousands of persons congregated at the Grand Opera House, where this company appeared to overflowing houses, at the advertised time to witness the start. On Broadway the parade attracted much attention. Seventy performers were in line, preceded by a troupe of mounted Arabs dressed in their native costumes, and headed by Primrose and West's Military Band. The colored contingent of the company was headed by its own band, and Primrose and West and George Wilson rode in a carriage drawn by four white horses. It was an imposing spectacle.

W. D. Botto ended his engagement as general agent of Barlow, Dolson and Powers' Minstrels at Little Rock, Ark.

William A. Sweetland left Dockstader's Minstrels at Bridgeport, Conn., on Oct. 18, and attached the properties of the company to secure \$50 of back salary. The manager settled, and the property was released.

Barlow, Dolson and Powers' Minstrels have closed temporarily, owing to attachments served by local managers of Pine Bluff and Helena, Ark., on account of canceled dates.

THE MINSTREL correspondent at Ardmore, I. T., writes that a report was received in that place that Jack Mahara, advance agent for Mahara's Minstrels, was shot and dangerously wounded in a train robbery near Waggoner, I. T., on Oct. 21.

Haverly's Minstrels arrived in Portland, Ore., on Oct. 18, in straitened circumstances, on their tour West from Chicago. Manager Blei, of the Orpheum at Portland, advanced the troupe over \$700 before the curtain was raised at his house. The company played a good week at the Orpheum, but their pecuniary affairs were so bad that they were obliged to disband. Some of the vocalists left for San Francisco, having secured engagements at the Wigwam. Frank V. Hawley, who was succeeded in the management of the troupe at Portland by E. M. Kayne, and the rest of the company remained in Portland. The troupe had been booked at the San Francisco Orpheum, but Manager Waller of that house canceled.

Ranks Winter has resigned from Cleveland's Minstrels to accept the management of Oh, What a Night! company.

VAUDEVILLE JOTTINGS.

Martin Lehman, M. Ellinghouse and J. J. Gottlob, forming the Imperial Amusement Company of Los Angeles, Cal., have brought suit to enjoin Richard and Fritz Braatz, acrobats, from performing at the Burbank Theatre in that city, and for \$1,000 damages. The same plaintiffs have also sued out an injunction against A. W. Hahne, a ballad singer, to prevent his appearance at the Vienna Buffet, and for \$100 damages.

MATTERS OF FACT.

Howard Elmore, having resigned as business manager of Marie Burroughs' company, is at liberty to accept a first-class offer. Mr. Elmore is an able newspaper writer and advance man.

Charles Morgan Seay, who was the business manager last season for Annie Abbott, the magnet, is at liberty. Owing to ill health, Mr. Seay was forced to refuse several good offers for the season. He has, however, recovered sufficiently to accept an engagement.

It was erroneously stated in this column last week that F. E. Pettigell was connected with the Thorndike Hotel of Boston. He is simply living at that hotel.

Paul A. Davis, for two seasons the advance agent of James O'Neill, is at present in town. He has not signed for the season, but has several good offers under consideration.

Lucy Schmidt resigned from the Seward company, in which she has been playing leading business, leaving that organization Nov. 8, and can be engaged for the balance of the season.

Murry Woods, the well known character and singing comedian, is disengaged, and may be addressed in care of Simmonds and Brown.

Ethel Lynton, prima donna, has been specially engaged to play the leading role in Edgar Selden's *A Scandal in High Life*.

Jean Jacques, manager Jacques' Opera House, Waterbury, Conn., wants a good attraction on share or certainty for Thanksgiving.

AS YOU LIKE IT.



THE dramatist may at last be happy. He has long felt the want of a dictionary or compendium of all the stories already used in plays. Scribe, the French dramatist, declared that only twenty-seven different stories exist and that all the others are merely combinations and modifications of the originals. It can be seen at once how essential it is for the dramatist to ascertain if the story he is about to use has been used before and in what way, and this has been difficult. However, two volumes—one the work of an Englishman, the other by a German author—have just been published and they seem to cover the ground pretty thoroughly. One is "A History of the English Novel," by Professor Raleigh, published in London, and the other is "Die Theaterstücke der Weltliteratur" (The Dramatic Pieces of the World's Literature), by Leo Meltz, published in Berlin.

In the latter work there may be found the names of close upon three thousand plays, drawn from all stages, which have attracted notice or achieved success. They represent the works of over seven hundred leading playwrights, from Euripides and Aeschylus to Ibsen and the disciples of Antoine's Theatre Libre. The plots of quite a thousand of the plays mentioned in the cyclopaedia are set forth in detail. A fact that is hardly flattering to the American dramatist is that although mention is made of numerous plays by Bohemians, Chinamen, Peruvians, Japanese, Poles, Swiss, Russians, Servians, Hungarians, and Dutch, the United States are only represented by Longfellow and Bret Harte.

I notice, by the bye, that we have entered on a new era in regard to play-authorship. Bonicault, Maddison Morton, Tom Taylor, Charles Matthews and others signed hundreds of adaptations as original plays unblushingly. France was a good way off in those days, and the chance of detection was slight. Later, the critics became acquainted with the Continental stage and, whitening their pens, lay in wait for the would-be plagiarist. But now a new fashion has set in. Those of our playwrights who write their plays with the help of "French's Standard Plays," or Calmann Levy's "Auteurs Dramatiques Contemporains," no longer endeavor to palm off the result as an original effort. Having been caught so often, they have come to the wise conclusion that honesty is the best policy. Their plays are, indeed, announced as original by the press agent. Of course, that's not the author's fault. But on the house programme on the first night a line announces modestly that the play is freely adapted from The Lady of the Camellias, by Alexandre Dumas fils. It doesn't cost a cent. It saves you from being jumped on by the critics, and you are lauded to the skies as that rare animal—an honest playwright. Very smart scheme.

The auctioneer at the Dion Boucault sale last week innocently occasioned a good deal of amusement on the day the books were sold. He evidently knew as much about books as the average actor knows about Sanskrit, and some of his blunders were funny. Hugo's "Les Misérables," he called out as "the miserable Victor Hugo." "The Dramatic Works of James Sheridan Knowles" became "The Dramatic Works of James Sheridan" by Knowles. He tried to enhance the value of a stray copy of "Harry Miner's Dramatic Directory" by displaying Mr. Miner's poetic visage on the frontispiece, and he declared Lot No. 531 to be a music score by Mr. G. Verdi. The French titles of the books rattled him completely, and he did not look happy until the last book was sold.

The report that Francis Wilson is going to London to appear at the Lyceum is not entirely true. It is true, however, that Mr. Wilson is now negotiating with George Edwards for a London season at the Prince of Wales'.

Minnie Bowan, who recently went from Madame Réha's company into the part of the antique Mrs. Fretwell in Sowing the Wind, has, it is said, been metaphorically shaking hands with herself of late, because she has been mistaken by some of the hotel clerks and employees among the one-night stands for the leading woman of the company. This mistake has been made, of course, by Miss Bowan carrying a sealskin saccie, there being a stage tradition in the one-night stands that the lady with the sealskin saccie and the fellow with the long hair are the stars of the company. Mary Hampton, of course, is the leading lady of the company.

The Seven Commandments of the Lambs as laid down by the Shepherd and enforced by the Boy:

- I. Thou shalt pay thy dues.
- II. Thou shalt wipe the door mat with both thy feet.
- III. Thou shalt not defile thy fellow-members' nostrils with thy malodorous pipes.
- IV. Thou shalt not introduce a mastiff, pug or any other canine that liveth unto thy fellow-members.
- V. Thou shalt not give away the address of the Lambs Fold to thy creditors or to the creditors of thy fellow-members.
- VI. Thou shalt not start talking of the great Hamlets thou hast known when a fellow-member speaks of his ambition to play the Dane.
- VII. Thou shalt at all times avoid the society of newspaper men as very lepers.

A bright young actress spoke to me the other day about her desire to "broaden her art." What nonsense this is. Art cannot be broadened; neither can it be narrowed. Art is fixed. We can only approach it, or recede from it. The B. V. A. meant, of course, that she would like to widen her experience. This is a mistake that many people make.

C. H. Meltzer, it is reported, will retire from the World and his place as dramatic critic will be taken by Nym Crinkle. I hear that there has been a small revolution under the gilt dome of the Pulitzer Building lately and that no fewer than twelve good men received "the blue envelope." Receiving the blue envelope in the World office is like being deprived of the yellow jacket and crimson pantaloons in China. That is to say, it means dismissal from office.

Please don't all speak at once. M. B. Curtis, who is now playing in Boston, wants a new comedy for next season. He says he is weary of Sam'l of Posen, and yearns for something to take its place. It need not necessarily be a Jewish piece, but it should fit Mr. Curtis' proclivities. Now get to work, and if you sell your scrip don't forget poor TOUCHSTONE.

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JAMES O'NEILL IN
"MONTE CRISTO."

NEXT WEEK

JAMES O'NEILL IN
"VIRGINIUS,"
And a New Play.

LATER ON WILL BE PRESENTED

(Though Not in Order Named)

WARD AND VOKES,
EDMUND COLLIER,
BILLY BARRY,
PETER F. DAILEY,
WILLIE COLLIER,
"COON HOLLOW,"
EFFIE ELLSLER,
JAS. B. MACKIE,
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Only nine people in cast. No specialties needed.
Good for Star, Man or Woman.
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Would prefer company with Band. Sure to do big business. Address HENRY J. RALL, Sing Sing, N. Y.

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Summer 1894 director Murray-Lane Opera Company.
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As Mrs. Benson in A Cork Man.

George Gale
As Charles Marshall in A Cork Man.

Lillian Gale
With Specialties, as Baby Benson in A Cork Man.

Fannie Frantzell
Leads. With Cracker Jack Co. 1894-95.

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Magnificent Minstrels

13TH SEASON 13TH

GREATER, CRANDER THAN EVER. DOUBLE ITS FORMER SIZE

E. N. BURKE, Manager.
RALPH PECKHAM, Sub. Manager.

NOTE—Persons not thoroughly in touch with the business will please not confuse this attraction with the late lamented Barlow, Dolson and Powers' venture.

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Matinees Wednesday and Saturday.
BURLESQUE COMPANY in
the Great London Novelty.

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LITTLE
Christopher Columbus
And the Gems of the Original
KILANYI LIVING
PICTURES.
Election Day Matinee, Tuesday, Nov. 6.

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Mr. A. M. PALMER, Manager.
Evenings at 8:15. Saturday Matinee at 2.
Special Election Day Matinee.
LAST WEEK OF

OLGA NETHERSOLE
In her admirable performance of
CAMILLE
Monday, Nov. 12—The New Woman.

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Broadway and Fortieth Street.
THIRD MONTH—SUCCESS.

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THE BAUBLE SHOP
By HENRY ARTHUR JONES.
Special Matinee Election Day, Nov. 6.
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Evenings at 8. Matinee Saturday at 2.
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DE WOLF HOPPER
And His Greatest Success,
DR. SYNTAX.
A LAUGH IN EVERY LINE.
Special Matinee Election Day.
Wednesday, Nov. 14, 7th performance; handsome souvenirs.

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Extra Matinee Election Day.

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The Girl I Left Behind Me

30 Horses, 100 Soldiers in great rescue scene.

Next Week—Lottie Collins' Troubadors.

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Every Night at 8.
LAST WEEKS.

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Matinees Wednesday and Saturday at 2.
MR. GEORGE EDWARDS' Company.
(From Prince of Wales' Theatre.)
Eighth Week and Unparalleled Success.

Mr. Charles Ryley, Harry Monkhouse, Ledham Bantock, Fred. Kaye, Louis Bradford, Miss Decima Moore, Maud Hobson, Blanche Massey, Juliette Nesvill, Cissy Fitzgerald, Mrs. Phelps, etc.
Extra Matinee Election Day.

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Bronson Howard's new

SHENANDOAH

Direction of Charles Frohman.
A Picturesque and thrilling War Drama.
30 Soldiers, 40 Horses
In the historical
SHENANDOAH VALLEY SCENE.
Matinees Wednesday and Saturday at 2. Evenings at 8:15.
Extra Matinee Election Day.

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NEXT SUNDAY NIGHT, NOV. 11.

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COL. ROBERT G.

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Subject—"The Bible"—(First time).
Under the direction of C. C. Davis.
SALE of SEATS begins TO-MORROW, 10 A. M.

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CORRESPONDENCE.

(CONTINUED FROM PAGE 6.)

Walter Sanford's Flag of Truce played a fairly good audience Oct. 23. Prof. D. M. Bristol's Equine Curiousities gave good performances 29, 30. A Trip to the City 2. Latone Burlesque co. 12.

CORNING.—Opera House (A. C. Arthur, manager): Lewis Morrison's Faust Oct. 25; large business. Powell the magician 29. Many new and interesting illusions. My Wife's Husband 5; Mosswood 9.

TICONDEROGA.—Jury Opera House (Fred. Ives, manager): The Little Speculator to a fair-sized audience Oct. 23. Henry Opera co. in Pinafore 2.

OLEAN.—Opera House (Wagner and Reis, managers): Faust was presented Oct. 22 to good business. Powell the magician played a fair-sized house 27. James Rand gave a pleasing concert afternoon of 30 to fair business. Eva Langue in repertoire opened for four nights at popular prices. Academy of Music (Olsen Music Co., managers): This house will open their season with J. E. Toole and a good co. in Killarney and the Rhine.

AMSTERDAM.—Opera House (A. Z. Neff, manager): Ullie Akerstrom Oct. 26 (return); Fabio Romani 27; Hopkins' Specialty co. 31; all to light business. Arthur Deming's Minstrels 6; A Trip to the City 8.

WELLSVILLE.—Baldwin's Theatre (E. A. Rathbone, manager): The Nominee Oct. 31; good advance sale.

WATERTOWN.—City Opera House (E. M. Gates, manager): Under the Lion's Paw drew a good audience Oct. 25. Fabio Romani, 26, played a fair-sized house. The Whitney Opera co. presented The Fencing Master 30 to the capacity of the house at double prices. Aunt Sally 2.

WAVERLY.—Opera House (J. K. Murdock, manager): Charles T. Ellis in Casper the Vowler drew a very large and well-pleased audience Oct. 31. Waverly Hook and Ladder Co.'s Fair 6-9. Item: The Electric Railway recently completed between Athens, Sayre and Waverly has greatly increased the business of Waverly Opera House.

NORWICH.—Clark's Opera House (C. B. and A. T. Nash, managers): The Little Speculator 3.

NORTH CAROLINA.

DURHAM.—Opera House (J. T. Mallory, manager): Franz Wilczek Concert co. to a large audience Oct. 17 for the benefit of Trinity College series. James Young in Richelieu 24; small but appreciative audience. Alkinson Peck's Bad Boy 26; top-heavy house. The Vendetta looked for 23 failed to appear. New York Celebrities 3. Boston Metropolitan Concert co. 5. Walter L. Main's Circus to crowded tents afternoon and evening 18.

WILMINGTON.—Opera House (J. M. Cronley, manager): Baldwin-Melville co. played a week's engagement ending Oct. 27 to fair business. Miss Melville and Mr. Baldwin were the recipients of many courtesies during their stay here.

CHARLOTTE.—Auditorium (N. Gray, manager): Peck's Bad Boy Oct. 29; big business; general satisfaction. Harvard Quartette 10.

RALEIGH.—Academy of Music (George D. Meares, manager): Atkinson's Peck's Bad Boy Oct. 29 to good business. New York Celebrities 4-15; Noss Jollity co. 19. Item: Manager Meares reports fine business Fair week. The Fair next year will cover ten days.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Willie Collier in A Back Number Oct. 26; large audience.

GRAND FORKS.—Metropolitan Theatre (F. L. Witt, manager): Ida Van Cortland Oct. 22-27; good business at reduced prices. Salvini 2. Item: Prof. P. A. Lafey, the new director of the Metropolitan Theatre orchestra, has brought this organization to a high standard of excellence.

OHIO.

COLUMBUS.—Grand Opera House (J. G. and H. Miller, managers): Potter and Bellew co. Oct. 22. John Griffith in Faust 24; both to good business. Fitz and Webster in A Breezy Time opened to a good house 29. The Girl I Left Behind Me 1-3. The Amazons 3-7. Item: Straker Theatre (Albert G. Owens, manager): Lady Windermere's Fan 23-24; good business. In the Name of the Czar 25-27; fair business. Orphans of New York opened to a good house 29. The South Before the War 1-3. Item: On Friday evening the State Fencibles will tender William H. Stewart, of the Girl I Left Behind Me co., a reception. Mr. Stewart is a Columbus boy and joined the organization in 1890. Harry Bowser, business manager of Our Plats co., is ill in this city. He will soon return here.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): Lost in New York Oct. 23; large and pleased audience. Peck's Bad Boy 27; good business; fair performance. The Kid 30; Watson Sisters 3; Lost Paradise 10. Item: James Geary has organized a stock co. and will open in the Turner Opera House 29. Change of bill semi-weekly.

HAMILTON.—Globe Opera House (Connor and Vogt, managers): James J. Corbett as Gentleman Jack to a very crowded house Oct. 18.

BELLEVILLE.—Grand Opera House (George W. Guy, manager): Across the Potomac Oct. 23; splendid house. Inez Mousker in the Prima Donna 26; good performance; small house.

WILMINGTON.—Opera House (Al. Doan, manager): Coon Hollow good advance sale. Cartwright, Westcott Minstrels 3; Carlton Indoor Circus (canceled); A Breezy Time 4. Power of the Press 30.

UNIONVILLE.—City Opera House (Elvin and Van Ostran, managers): The Veteran Detective 2; Griffiths Faust co. 7.

ASHLAND.—Opera House (Horne and Westover, managers): Robert Hilliard presented The Nominee to a fair house Oct. 27. Strong co. and best performance presented in our Opera House far a long time. Item: The Lecture Course opens with J. E. Toole 19.

CONROCKTON.—Opera House (W. H. McCabe, manager): A Breezy Time Oct. 26; good house.

CHICAGO JUNCTION.—Maple Opera House (Louis Simmermacher, manager): The Union Spy was successfully presented Oct. 25-27 by Russell and Dix of Trenton, assisted by local talent to good houses. The Ariel Ladies' Sextette 7.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): Robert Hilliard in The Nominee supported by a splendid co. to a small house Oct. 26. Rose Coghlan 5; Power of the Press 9; Spider and Fly 10.

DELAWARE.—City Opera House (Abner Genier, manager): Ben Hur Oct. 30-31, by local talent, for the benefit of Old People's Home.

IRONTON.—Masonic Opera House (B. F. Elliberry, manager): Si Perkins Oct. 25; large audience. Sadia Whiteford booked here for 31, but have heard nothing from the co.

YOUNGSTOWN.—Opera House (Eugene Rook, manager): William Morris in The Lost Paradise Oct. 26; full house. Both star and co. were warmly received. Louis Aldrich in My Partner 26; A Texas Steer 31; both to fair business. Rose Coghlan 6.

MT. VERNON.—Woodward Opera House (Grant and Stevens, managers): A Breezy Time drew a large and appreciative audience Oct. 27.

STUBENVILLE.—City Opera House (Charles J. Vogel, manager): Barry O'Neil booked for Oct. 23, failed to appear. A Breezy Time 25; fair house. Little's World co. 27 did not appear, having closed before that date. Down in Dixie to an immense house 29. Charity Ball 30; canceled for a later date. Elk's Minstrels (semi-professional) 2, 3; Howard Wall 5-11.

EAST LIVERPOOL.—New Grand (James D. Orr, manager): His Nibs the Baron Oct. 21; good house. Tules Waters in Side Tracked 29; full house.

URBANA.—Market Square Theatre (H. H. Williams, manager): The Waite Comedy co. week of Oct. 22-27; light business. A Breezy Time 1.

PIQUA.—Opera House (C. C. Sank, manager): Across the Potomac Oct. 25; big business; performance enthusiastically applauded.

CANAL BOVER.—B. 4 Opera House (Reiter and Cox, managers): William Morris in Lost Paradise delighted a good house Oct. 25. Spider and Fly 8; Walker Whiteside 16, 17.

PAULDING.—Grand Opera House (J. P. Gasser, manager): A Barrel of Money Oct. 31; John DeWitt Miller gives his lecture "Strangers at Our Gates" 3. Smith Sisters Concert co. 5.

SPRINGFIELD.—Grand Opera House (E. B. Foltz,

manager): The Cross Roads of Life Oct. 26; business good. Robert Mantell in Monbars 6; The Watson Sisters Extraordinary co. 10. Black's Opera House (Samuel Waldman, manager): The Waite Comedy co. 29-31; business opened fair.

LIMA.—Fatfoot Opera House (R. L. Bates and H. G. Hyde, managers): George Dixon's Specialty co. to a fair house Oct. 27. The Dazzler 31; The Kid 2.

CANTON.—The Grand (L. B. Cool, manager): The New Boy with Bert Cootie in the title role played a large audience Oct. 25. Roland Reed in The Politician to the capacity of the house 26; excellent performance. South Before the War 12; John L. Sullivan 17.

CIRCLEVILLE.—Grand Opera House (Percy A. Walling, manager): Edmund Collier's Cross Roads of Life Oct. 24; good house. In the Name of the Czar 29; fair business. The Girl I Left Behind Me 3.

MIDDLETOWN.—Song Opera House (J. C. Breton, manager): The Girl I Left Behind Me Oct. 29; large and well-pleased audience. Item: George L. Smith, manager of The Girl I Left Behind Me co., was agreeably surprised on 30 by the members of the co. presenting him with a very fine alligator bag bearing a silver plate, in honor of his fifty-third birthday. Mr. Smith acknowledged the compliment by inviting the entire co. to a banquet at the United States Hotel.

TOLEDO.—People's Theatre (Brady and Garwood, managers): Roland Reed in The Politician Oct. 29; S. R. O. Isadore Rush as Cleopatra Sturgess made a pronounced hit. Rhea in The New Magdalen, Lady of Lyons and Galatea 30, 31 to packed houses. A Baggage Check 1-3; good business.

WOOSTER.—City Opera House (Kettler and Adams, managers): The Marie Decca Concert co. appeared to a crowded house Oct. 25.

DEFIANCE.—Citizens' Opera House (B. F. Enos, manager): Prima Donna Oct. 24; good house. The Dazzler 1. Power of Gold 6; Palmer Cox's Brownies 9, 10; Little Trixie 16. Item: The Elks ladies tendered a unique social session to the local lodge hallween. The breezes blew in P. Sandean Wheeler, the perfect agent, ahead of Power of Gold 25. He lingered long enough to demonstrate to Defiance Elks familiarity with promotion of amateur as well as professional enterprises.

LANCASTER.—Chestnut Street Theatre (Mrs. Clara M. McNeil, manager): Edmund Collier in Cross Roads of Life to good business Oct. 23. The Girl I Left Behind Me underlined. Item: Mrs. Clara M. McNeil, manager of the Chestnut Street Theatre, has been in Hamilton, O., the guest of her son Neil McNeil, former manager of this theatre. Mr. McNeil is now with a comedy co.

PONEROY.—Opera House (E. L. Keiser and C. W. Prall, managers): F. Burton-Coleman co. drew well Oct. 30 in St. Perkins. Band and orchestra very good; co. poor with the exception of Burton and the team McCabe and Wilson. The latter two caught the house with their specialties and character work. Item: E. L. Keiser and Charles Prall have leased the Opera House which has been thoroughly overhauled and modernized, making it one of the neatest and most comfortable little opera houses in the State. The St. Perkins co. travel in their own private dining and sleeping car.

SANDUSKY.—Bismiller's Opera House (Charles Barta, manager): Inez Mousker, an old favorite here, played a large-sized audience Oct. 19. Good co.; play fair. Hoyt's A Texas Steer appeared to S. R. O. 24. Howard Walls' Ideals opened a week's engagement 29 to one of the largest audiences of the season.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—Overholser Opera House (Ed. Overholser, manager): The Plunger Oct. 22, 23; good business. Squire Haskins 16; Maude Granger 22.

PENNSYLVANIA.

ERIE.—Mannlicher Hall (Wagner and Reis, managers): Roland Reed in The Politician Oct. 25; fine house. Isadore Rush as the Girl of the Twentieth Century made a decided hit. Louis Aldrich in My Partner 29 played a fair-sized audience.

UNIONTOWN.—Grand Opera House (John Basinger, manager): Ten Nights in a Bar-Room Oct. 27; fair business. His Nibs the Baron 27; Boy Tramp 1.

BELLEFOUNTE.—Garman's Opera House (Al. Garman, manager): Herbert Cawthorn in A Cork Man Oct. 26; crowded house.

LEWISTOWN.—Temple Opera House (J. P. McKinney, manager): Richards and Pringle's Minstrels Oct. 24; good performance; crowded house. Local Rand Concert 26; fair audience.

SCRANTON.—Academy of Music (M. H. Burgander, manager): Fanny Rice Oct. 24 in Miss Innocence Ahead to fair business. The Black Crook 25, 27, with matinee; Hanlon Brothers' Fantasia 29, 30; both attractions to good business. Item: Davis' Theatre (G. E. Davis, manager): U. T. C. week of 29, playing to paying business. Item: The Frothingham (J. H. Laine, manager): Peter F. Dailey 27 in A Country Sport to good business.

CORRY.—Weeks' Theatre (L. A. White, manager): Spider and Fly (Leavitt's) Oct. 24; good business. Police Patrol 8; Richard Anderson 16.

TYRONE.—Academy of Music (M. S. Falck, manager): Herbert Cawthorn in A Cork Man Oct. 24; good business; well-pleased audience. The Old South 30; fair audience. Side Tracked 14; Ten Nights in a Bar-Room 22.

MONONGAHELA.—Garner's Opera House (Sam P. Vohe, manager): The Burglar Oct. 24 delighted a large house. The Veteran Detective was presented 27. Schuman Concert co. 5; Kentucky Rosebud 12; Upton Quartette, under the auspices of the Royal Arcanum, 13.

OL CITY.—Opera House (C. M. Loomis, manager): Powell, magician, Oct. 24; small house. M. B. Leavitt's Spider and Fly co. 30; fair house. John L. Sullivan 3.

WILLIAMSPORT.—Looming Opera House (John L. Guinter, manager): Davenport Brothers and Fay Oct. 31; fair-sized and satisfied audience.

WARREN.—Library Theatre (F. R. Scott, manager): Powell, magician, Oct. 25; good business; audience well-pleased.

WASHINGTON.—Opera House (John F. Hare, manager): The New York Casino Vaudeville and Comedy co., two nights engagement, opening Oct. 27. The first night there was a fair attendance, but on the second night the audience was very meagre. The performance, with a few exceptions, was good. Tisso's Living Pictures 12.

LANCASTER.—Fulton Opera House (B. and C. A. Vecker, managers): Fanny Rice in Miss Innocence Ahead Oct. 26; fair house. Young Mrs. Winthrop, matinee and evening, 27; fair business. Nellie McHenry in A Night at the Circus played a small audience 29. The Power of the Press 30; fair house. Gus Williams in April Fool 31; light house. The Limited Mail 1; The Black Crook 2, 4.

LOCK HAVEN.—Opera House (J. Harris Mossina, manager): Herbert Cawthorn in A Cork Man Oct. 27 drew S. R. O. 4. Item: The male members of the co. were royally entertained by the Elks.

WEST CHESTER.—Assembly Building (M. S. Watt, manager): A Country Sport Oct. 25; good house. Item: Opera House (F. J. Painter, manager): The Brooklyn Handicap 26; Power of the Press 27; good houses. Gorton's Minstrels 1.

BEAVER FALLS.—Sixth Avenue Theatre (F. H. Cashbaugh, manager): The Burglar Oct. 27; fair-sized audience. Down in Dixie 26; good business. N. S. Wood 10; The Corsican Brothers 13; The Girl I Left Behind Me 16; Limited Mail 19.

CHESTER.—Grand Opera House (Thomas Hargreaves, manager): Rice's 1892 Oct. 19; large house. Hanlon's Fantasia 22, 23, S. R. O. Charles's Aunt 26; good house. Great Brooklyn Handicap 27; fair house. The Trolley System 3; Brothers Byrne in 4 Bells 6, 7.

WAYNESBURG.—Opera House (Cooke and Munnell, managers): Green Co. Teachers' Institute, Oct. 22-26, with lectures by Will Carleton, Col. Sanford, and Dr. Willets to large attendance.

FRANKFORD.—Music Hall (W. B. Allen, manager): Men and Women Oct. 25; good performance. Sadie Martinot 26; Brooklyn Handicap packed the house 29; Gorton's Minstrels 31; Cinderella 3; Aunt Bridget 5; Faust 8; Pavan Ticket 20, 10.

MT. CARMEL.—G. A. R. Opera House (Joseph Gould, manager): Davenport and Fay comb. to a very small audience Oct. 27. S. Bells 13; Side Tracked 7; Young Mrs. Winthrop 8; all canceled.

JOHNSTOWN.—Opera House (John D. Mishler, manager): Stuart Robinson made his first appearance here Oct. 26 to a good house. The Old South gave a very time performance 29. The Princess Bonnie Opera co. 31 at advanced prices to big business. Adam's Opera House (Adair and Koller, managers): The New York Casino Vaudeville co. 27; small house.

READING.—Grand Opera House (George W. Miller, manager): The Arlingtons (local talent) drew large houses Oct. 28, 29. Academy of Music (John D. Mishler, manager): Fanny Rice, with a good co., gave a very pleasing performance of Miss Innocence Ahead 25. Our Uncle Dudley 27. An excellent production of Young Mrs. Winthrop attracted a large audience 29. A Night at the Circus 30. The Black Crook to a large audience 31. Biju Theatre (Geo. W. Middleton, manager): Pauline Parker in Wild Rose 29-31.

GREENSBURG.—Lomison Theatre (R. G. Curran, manager): Carl Brehm's co. in Ten Nights in a Bar-Room Oct. 30 to a good house. Robinson's Opera co. in repertoire three nights and matinee, beginning 1; Boy Tramp 6. Item: Carl Brehm was presented by the members of his co. with a beautiful gold-headed cane. Charles Bursch, a member of the co., was the spokesman on the occasion.

ALTOONA.—Eleventh Avenue Opera House (Myers and Mishler, managers): Stuart Robinson in The Henrietta Oct. 25 to a fair house. Men and Women 26, a first-class attraction, to a poor house. Willard Spencer's Princess Bonnie 30 drew the largest paying house ever in this city. The Power of the Press 1; Stowaway 7. J. Robert G. Rogers 14. Item: East Side Theatre (J. Cloyd Kevin, manager): Robinson Opera co. 27-29. The co. was unusually strong, drawing good houses. Item: Harry Davis' Eden Music: Newton Beers, supported by a good co., 25-27 gave three entertainments each day to large houses. Everybody pleased. Item: Willard Spencer is traveling with his co.

YORK.—Opera House (B. C. Pentz, manager): Gus Williams with his April Fool drew poorly Oct. 29, being handicapped by a large political demonstration. Clever performance. Power of the Press 31; Limited Mail 3. Item: Kate Sprague's Social Session 31; light business.

ASHLAND.—New Grand Opera House (Frank H. Wait, manager): Herbert Cawthorn in A Cork Man to a very large and pleased audience Oct. 29. Lewis Morrison's Faust 3.

SHENANDOAH.—Theatre (P. J. Ferguson, manager): Tisso's Living Pictures and Vaudeville Show gave entire satisfaction Oct. 30 to a small audience. Political meeting a counter attraction.

BETHLEHEM.—Opera House (L. F. Walters, manager): The Great Brooklyn Handicap Oct. 25; fair business. Stowe and Co.'s U. T. C. co. 27; very good business matinee and evening. Young Mrs. Winthrop 31; Richards and Pringle's Minstrels 3.

NEADVILLE.—Academy of Music (E. A. Henspend, manager): Spider and Fly co. Oct. 25; fair house. Roland Reed in The Politician 29; large and well-pleased audience. Coon Hollow next. The Girl I Left Behind Me 14.

CONNELLSVILLE.—New Meyer's Opera House (Charles R. Jones, manager): Ten Nights in a Bar-Room Oct. 25; crowded house. Galley Slave 29, 30; small audiences; performance satisfactory. The Boy Tramp 2.

EASTON.—Abel Opera House (Dr. William K. Detweiler, manager): Edward Harrigan and co. played Reilly and the 99 to a large and delighted audience Oct. 28. Lillian Kennedy at popular prices to good business 29-31. Young Mrs. Winthrop 2; Wang 8.

WILKESBARRE.—Grand Opera House (M. H. Burgander, manager): The Black Crook Oct. 24, 25; fair business. Hanlon's Fantasia 26, 27, with matinee, drew large houses at each performance. Item: Music Hall (Daniel Shelby, manager): J. E. Toole in Rip Van Winkle 25-27; fair business. Peter Dailey in A Country Sport played a large house 29. The Ladies' Club 30, 31; fair business. Henry Williams and his band of pickaninies are a feature of the performance.

POTTSVILLE.—Grand Opera House (George R. Harrison, manager): This house has been dark the last week, owing to several dates being canceled. Fantasia 7, 8.

MAHANOV CITY.—Opera House (J. J. Quirk, manager): The Limited Mail Oct. 25; S. R. O. Gus Williams in April Fool 1. Item: Manager Quirk, in a recent conversation, told your correspondent that The Mirror was by far the best dramatic paper in America.

HARRISBURG.—Grand Opera House (Markley and Co., managers): Our Uncle Dudley Oct. 25; very laughable farcical comedy, but there was a small attendance. Willard Spencer's last success, Princess Bonnie, was presented to the largest house of the season. Prices were advanced, and speculators reaped a harvest. The opera was presented in gorgeous style, and made a most pronounced hit. The costumes and scenic effects were superb. The Limited Mail 31; fair business and well-pleased audience. The specialties were very good. Item: Davis' Eden Music: Satisfactory business continues.

COLUMBIA.—Opera House (James A. Allison, manager): J. K. Emmet presented Fritz in a Mad House to a large and well-pleased audience Oct. 26. Fisk Jubilee Singers 30; business good. Black Crook 7; Little's World 10.

HAZLETON.—Grand Opera House (G. W. Hamersley, manager): The Limited Mail had a very good house Oct. 25. Tisso's Living Pictures to light business 27. Fantasia 31; 1; house sold in advance for both nights.

NEW CASTLE.—Opera House (R. M. Allen, manager): Mollie Whitten's Jockey Minstrels to fair business Oct. 26. The Lost Paradise to good business 27. The best co. we have had thus far this season, and our theatregoers showed their appreciation by most generous applause, the star, William Morris, being called before the curtain several times.

TITUSVILLE.—Opera House (John Gahan, lessee): Eva Tanguay Comedy co. Oct. 22-27; small business; satisfactory performances. Spider and Fly co. 31; crowded house. Coon Hollow 8; Killarney and the Rhine 14; Mosswood 17; Little Speculator 20.

N'KESPORT.—White's Opera House (F. D. Hunter, manager): His Nibs the Baron to fair business Oct. 25. Stuart Robinson presented The Henrietta to a fashionable audience 29 at advanced prices. Item: Almyer's Theatre (R. B. Beane, manager): Men and Women played a good house 27.

MINERSVILLE.—Opera House (Reichig and Kear, managers): Stowe's U. T. C. co. gave a good performance to a fair audience Oct. 30. Gus Williams in April Fool 5. Item: Diamond Breaker co., booked for 26, did not appear. Side Tracked, booked for 3, canceled.

ALLENTOWN.—Academy of Music (N. E. Worman, manager): Fantasia was well received by two local houses Oct. 24, 25. The Black Crook filled the house 26; excellent performance. Gus Williams 7; Charles T. Ellis 8; Wang 9; Edward Harrigan 10. Item: The Black Crook co. had a day off 29, reaching here 28, and resting until the performance. De Wolf Hopper and Charles Evans, of Evans and Hoy's Parlor Match, were here 26, the guests of Albert Johnston. Match of the L. V. Traction Co.

NORRISTOWN.—Grand Opera House (John M. Murphy, manager): Gus Williams in April Fool Oct. 17; fair business. Teachers' Institute 29-31. Hanlon's Fantasia 5, 6; Joseph Murphy in Sham Khe 7. Item: Theatre (D. F. Quillman, manager): Vaudeville co., including Pacy and Hanley, the Cushings, Sheffer and Rupert, and Baker and Wright, to good business.

RHODE ISLAND.

NEWPORT.—Opera House (Henry Bull, manager): The Colonel and I, booked for Oct. 27, and Colored Vaudeville co., for 31, canceled. Baker Opera co. 5-10. Item: Assistant Manager Thomas F. Martin, of the Opera House, was in Newport the past week, and secured some good attractions to fill the canceled dates. Captain John Waters, P. E. R. of Newport Lodge of Elks, and known to many professionals, was elected Mayor of this city at the late local election, and all things considered, won a remarkable victory. Tom Henry, the cornetist, was the guest of the Thursday Night Club at Ganthier's 1.

WESTERVILLE.—Bliven's Opera House (C. B. Bliven, manager): In spite of a large rainstorm, the Robin Hood Opera co. played a good sized house Oct. 25.

PAWTUCKET.—Lothrop's Opera House (William C. Chase, manager): Outcasts of a Great City Oct. 29-30 to good patronage. Jack Tucker and Eva Williams in Nugget Nell 5-10. Item: Auditorium (J. W. Meiklejohn and Co., managers): Cesar Thompson and other talent 31 to a very large house. Audience very appreciative. Brown University Glee, Banjo and Mandolin Club 2.

WOONSOCKET.—Opera House (G. M. Blandford, manager): Hallen and Hart Oct. 16 in Later On; light business. Corinne Opera co. gave Hendrik Hudson to a fair house 29. Bartholomew's Equine Shows 30; Old Glory 15; Rosedale 17; Old Jed Prouty 29; Ivy Leaf 29; Sousa Band afternoon 27. Roy of the Hill Thanksgiving matinee and evening. Item: Music Hall (I. M. Mailloig, manager): Norris' Equine and Canine Paradox 29-31 to fair houses.

NO SEDIMENT.



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SOUTH CAROLINA.

COLUMBIA.—Opera House (Eugene Cramel, manager): Wilczek Concert co. Oct. 26; appreciative audience.

CAMDEN.—Opera House (Malone and Boykin, managers): James Young, tragedian, in Hamlet Oct. 30; good house.

TENNESSEE.

MEMPHIS.—Grand Opera House (R. S. Douglas, manager): Rosenquest and Arthur's spectacular production of Blue Jeans to fair business Oct. 25-27. Hoyt's A Black Sheep to good business 29-31. Von Vonson underlined. Item: Apportion (John Mahoney, acting manager): The new Lyceum Theatre not yet being ready for occupancy, a supplementary season has been announced at this house with the Lyceum Theatre bookings until that house is completed. It was opened 29 by the Marie Tavyary English Opera co. to very large business, well-pleased and fashionable audience, in 11 Truxtun. Item: Citizens' Park: Chris Von der Ahe, of baseball fame, is at this Park for the week of 29 with the Wild West, headed by Buck Taylor, late of Buffalo Bill's comb, and Captain A. H. Bogardus and son, the famous crack shots. Item: Charles H. Pratt, manager of the Marie Tavyary Opera co., together with his wife, are in the city for the first time since he was here as one of the managers of the late Emma Abbott Opera troupe. They both are quite favorites with the Memphis people, and are being royally entertained by their hosts of friends.

KNOXVILLE.—Star's Theatre (Fritz Staub, manager): Alabama Oct. 24; well filled house. 1892 at advanced prices packed the house 26. A Black Sheep played a return date 27 to light business. Warde and James in Henry IV. 29; large and fashionable

business. Al. G. Field's Minstrels 23; large business. The Tornado 24; very poor house. Thomas W. Keene 25; Archie Boyd 26.

DALLAS.—DALLAS OPERA HOUSE (George Anny, manager): Charles Dickinson in *Incog*, and *A Jolly Good Fellow* Oct. 22, 23; very appreciative audiences. The Colonel 24, 25; fairly good business. Al. G. Field's Minstrels 26, 27 and matinee to crowded houses. Verdict: The best minstrel co. ever seen here.

BRENNAN.—GRAND OPERA HOUSE (Alexander Simon, manager): Thomas W. Keene played Richard III. Oct. 26 to the largest and most enthusiastic audience ever assembled in our Opera House.

ALVARADO.—OPERA HOUSE (J. W. Stark, manager): The J. H. Huntley Comedy co. will open the season here 9.

ADLER.—B. and W. OPERA HOUSE (W. F. Butler, manager): The season opened Oct. 23 with Anderson's *Jolly Old Chums* to good business. Mrs. Tom Thumb booked for 24, failed to appear.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Elverson in *"Modern Miracles"* to good houses Oct. 23, 24. —LYCEUM THEATRE (T. F. O'Malley, manager): The stock co. of this house played *Barley*, *City*, *O'Brien* and *Provo* 22-24, returning 25. They report good business.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Minnie Lester Oct. 22-27; big business the entire week; receipts over \$1,000 for the week. Whitney Opera co. in *The Fencing Master*; 3; Camille D'Arville 3; Stetson's *U. T. C.* co. 10; Charles's Aunt 12; Powell 15.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): Professor Bristol Oct. 22, 23; The Swedish Concert co. 24; both to fair business. Harry Caley, mind reader, 2; A Crazy Lot 7; The Fencing Master 10.

BRATTLEBORO.—TOWN HALL: Old Jed Prouty (without Richard Golden) to a full house Oct. 28. The Fencing Master 8.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): John Thomas Concert co. Oct. 27; small house. F. W. Bancroft gave a long lecture on old English ballads 29 to a large and appreciative audience. The Fencing Master 3; U. T. C. 9.

VIRGINIA.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): The Schubert Concert co. gave a very good performance Oct. 29. Master Tommy Purcell's comic songs and recitations were quite a feature. Ada Gray 3.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): Alabama Oct. 28; large audience. Sadie Hanson in *A Kentucky Girl* 30. Mozart Symphony Club 2.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Charles Frohman's co. in *Charles's Aunt* Oct. 27; matinee and night; excellent performance to crowded house. Eugene Robinson's co. in *Paul Kavanar* 30, 31.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lazel, manager): Rice's (1892) Surprise Party Oct. 29; largest house in two years to a very appreciative audience. Charles's Aunt by Brandon Thomas 30; poor house on account of weather. Paul Kavanar 6; Black Crook 16.

LYNCHBURG.—OPERA HOUSE (Ernest R. Gilbert, manager): Sadie Hanson in *A Kentucky Girl* to an undersold small house Oct. 31. Paul Kavanar 3; A Trip to Chinatown 10.

RICHMOND.—THE NEW THEATRE (Thomas G. Leath, manager): Charles's Aunt to S. R. O. Oct. 29. Harrietta Weems and John Doad presented *Cricket on the Hearth* and *Taming of the Shrew* at matinee and Othello in the evening 31; very small audiences. Sadie Hanson in *A Kentucky Girl* 2, 3. —ACADEMY OF MUSIC (Thomas G. Leath, manager): Paul Kavanar 12.

WASHINGTON.

TACOMA.—THEATRE (John W. Hama, manager): Pair of Kids Oct. 15, 16; fair houses. Ezra Kendall in *The Substitute* and *Katie Emmet* in *Killdeer* 27; The Fast Mail 19, 20. —NORTH STREET THEATRE (Leavitt and Co., managers): Benefit to Manager Leavitt 19 was well patronized. —THE: The closing of the Inter-State Fair here will mean an improvement in attendance at theatre. —McKee Rankin has been several weeks at the Ninth Street Theatre presenting *The Danites* and *The Cannock*.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): Lincoln J. Carter's *Fast Mail* Oct. 25; crowded house. A Turkish Bath underlined. —THE: Walla Walla is a good theatrical town and attractions playing this section should put it on their list.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The new opera Arion, written by Messrs. Hoppe and Reagan of this city and presented by local talent on Oct. 19, 20 was an artistic and pecuniary success. Messrs. Hoppe and Reagan were called before the curtain. It is the intention of the proprietors to present the opera in several cities in this state.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): The World to poor business Oct. 23. Galley Slave 31.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Bulew, manager): The Actors' Holiday to light business Oct. 25. Si Perkins 2; Charles Cowles 7. —THE: The Actors' Holiday (Will E. Burton, manager) closed season here. Mr. Burton opened with the New York Theatre co. at Mt. Sterling, Ohio, 29, having re-engaged the Actors' Holiday co.

WHEELING.—OPERA HOUSE (F. Riester, manager): Power of the Press 5; Walker Whiteside 6, 7; Mackie, Kinnie and Robbed in *Grand Opera*. —THE: The House (Charles A. Feinler, manager): Side Tracked 25-27; good business. N. S. Wood 5-7; John Griffith (Faust) 8-10; The Burglar 12-14.

WISCONSIN.

JANESVILLE.—MYERS OPERA HOUSE (J. H. Stoddard, manager): A Cracker Jack to a fair-sized audience Oct. 24. Davis U. T. C. co. 31; Calhoun Opera co. in *Amorita* 2; The Prodigal Father 7.

LA CROSSE.—THEATRE (J. Strasilipska, manager): Wilbur Dramatic co. to a light house week ending Oct. 27; Cleveland's Minstrels 10.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): She Oct. 27; good house.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Moore and Livingston Oct. 29-31; opened to good business. New Orleans Minstrels 8.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Stair and Nicolai's co. in *A Cracker Jack* Oct. 26 delighted a small audience. —THE: Harry Trayer joined the Cracker Jack co. here to play the role originated by himself as Laurence Chandler. Calhoun Opera co. 2.

ASHLAND.—GRAND OPERA HOUSE (Ed. Smith, manager): The Charles Riggs co. presented *The Galley Slave* to a crowded house Oct. 22.

RACINE.—BELL CITY OPERA HOUSE (Sherman Brown, manager): Davis U. T. C. to S. R. O. Oct. 23. Spectacular Carnival of merchants 25, 26 benefit of a local church, pleased good-sized audiences. She 29; good business. City Sports co. 3.

APPLETON.—OPERA HOUSE (E. Erb, manager): Wilbur Entertainment co. Oct. 15, 16 to S. R. O. Bunch of Keys 18; good-sized audience. She 28; very good house.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): Hoyt's *A Trip to Chinatown* played a good-sized audience Oct. 27. Alexander Salvini 19.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Hoyt's *A Trip to Chinatown* Oct. 23; very large audience. Lewis Mitchell and James Vincent's *The Coast Guard* to a small but enthusiastic audience 25.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Friends Oct. 29 made its second appearance before a Cheyenne audience and played to excellent business.

La Belle Marguerite, an operetta comedy, the music of which is by Emma R. Steiner, is given with much success by Mabel Paige. Among Steiner's other compositions are *The Viking*, *The Alchemist*, *Day Dream* (Tennyson's), and several other operas. The librettos of the latter are being written by Katherine Stagg.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRA M A T I C COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Victoria, Wash., Nov. 7; Nanaimo, Vancouver 9, 10, Seattle, Wash., 10-21, Tacoma 22-23.

AUGUSTIN DALY'S COMEDIES: Milwaukee, Wis., Nov. 3-10; St. Paul, Minn., 12-14; Minneapolis 15-17, Chicago, Ill., 19-21.

A CORK MAN (H. S. Mitchell, mgr.): Tamaqua, Pa., Nov. 6; Hazleton 7, Scranton 8, Pittston 9, Binghamton, N. Y., 10.

ADA GRAY: Washington, D. C., Nov. 3-10.

ABOUT GOTHAM (George Thatcher): Toronto, Ont., Nov. 3-7; Hamilton 8, St. Thomas 9, London 10, Detroit, Mich., 12-14.

A COUNTRY SPORT (Peter F. Dailey): Buffalo, N. Y., Nov. 5-7; Columbus, O., 8-10; Chicago, Ill., 11-17, Pittsburgh, Pa., 19-24.

ALBA HEYWOOD (Edgewood Folks; O. W. Heywood, mgr.): Brenham, Tex., Nov. 4; La Grange 7, Houston 9, Galveston 10, Victoria 12, San Antonio 13, Austin 14, Taylor 15, Temple 16, Waco 17, Hillsboro 19.

ACROSS THE POTOMAC (Edgar Foreman, mgr.): Chicago, Ill., Nov. 4-10; Joliet 12, Peoria 13, 14, Bloomington 15, Decatur 16, Terre Haute, Ind., 17, Cincinnati, O., 18-21.

ALABAMA (Clement Bainbridge, prop.): Atlanta, Ga., Nov. 6; Shreveport, La., 9; Marshall, Tex., 10, Tyler 12; Greenville 13, Denison 14, Sherman 15, Paris 16, Honey Grove 17.

ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Anacostia, Mont., Nov. 6; Butte 8-10; Spokane, Wash., 12, 13; Seattle 14, 15; Tacoma 16, 17; Portland, Ore., 19-21.

A WILD DUCK (George W. June, mgr.): St. Louis, Mo., Nov. 3-10.

A CRACKER JACK (George H. Nicolai, mgr.): Chicago, Ill., Nov. 4-10.

A CLARK SWEEP (Andy Amann): Danville, Ill., Nov. 6; Champaign 7, Clinton 7, Bloomington 9, Fairbury 10, Pontiac 12, Joliet 14, Aurora 15, Lockport 16, Waukegan 17, Elgin 19.

A BAGGAGE CHUCK (Arthur E. Moulton; Giles Reynolds, mgr.): Detroit, Mich., Nov. 5-10.

ADA GRAY (Augustin Daly, mgr.): Chicago, Ill., Nov. 3-7; St. Louis, Mo., 19-24.

A GARTY GARTY (George Edwards, prop.): New York City Sept. 18-Nov. 24.

A BREEZY TIME (Fitz and Webster, mgrs.): Cincinnati, O., Nov. 4-10; Middletown 12, Xenia 13, Wilmington 14, Washington C. H., 15, Jackson 16, Lancaster 17.

BUNCH OF KEYS (Gus Rothner, mgr.): St. Paul, Minn., Nov. 4-10; Minneapolis 11-17.

BUSS COMEDY (George H. Buss, mgr.): Southbridge, Mass., Nov. 3-10; Woonsocket, R. I., 12-17.

BESSIE BOSEHILL (Paul C. Blume, mgr.): Milwaukee, Wis., Nov. 5-10.

BOSTON COMEDY: Catty, Pa., Nov. 6.

BALDWIN-MELVILLE: Columbia, S. C., Nov. 5-10; Atlanta, Ga., 12-17.

BATES BROTHERS' HUMPTY DUMPTY (No. 1): Frank W. Bates, mgr.; Coatesville, Pa., Nov. 6; Lancaster 7.

BLUE JEANS (Rogers and Best, mgrs.): Mobile, Ala., Nov. 6; Meridian, Miss., 7; Montgomery, Ala., 8; Birmingham 9; Columbus, Ga., 10; Macon 12; Savannah 13, 14; Charleston, S. C., 15, 16; Augusta, Ga., 17, Atlanta 19, 20; Chattanooga, Tenn., 21; Knoxville 22, Lexington, Ky., 23, 24.

BARREL OF MONEY: Bluffton, Ind., Nov. 6; Hartford City 7, Logansport 8, Attica 9, Covington 10, Rockville 12, Tipson 13, Elwood 14, Alexandria 16.

BEN HILL (W. C. Clark, mgr.): Lancaster, O., Nov. 3-7; Findlay 15-17, Bellefonte 19, 20.

CHARLES DICKSON: Louisville, Ky., Nov. 3-10.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Portsmouth, Pa., Nov. 6; Reading 7, Allentown 8, Mauch Chunk 9, South Bethlehem 10, Mahanoy City 12, Shenandoah 13, Ashland 14, Harrisburg 15, Hanover 16, York 17.

CHARLES FROHMAN'S EMPIRE STOCK: Cincinnati, O., Nov. 5-10.

CROSSROADS OF LIFE (W. G. Smythe, mgr.): Cleveland, O., Nov. 3-10.

COON HOLLOW (C. E. Callahan, mgr.): Toronto, Ont., Nov. 3-10; Troy, N. Y., 13, 14; Albany 15-17, Brooklyn 19-21.

CARRIE TURNER: Hartford, Conn., Nov. 6, 7; Albany, N. Y., 9; New York City 12-24.

CHARLEY'S AUNT (Eastern): Charles Frohman, mgr.; Plymouth, Mass., Nov. 3; Woburn 7, Strong 8, Portsmouth, N. H., 9; Amesbury, Mass., 10; Burlington, Vt., 12.

CHARLEY'S AUNT (Western): Charles Frohman, mgr.; Olathe, Kans., Nov. 6; Lawrence 7, Atchison 8, Leavenworth 9, Topeka 10, Manhattan 12, Dodge City 14, Trinidad, Col., 16, Las Vegas, N. M., 17.

CHARLEY'S AUNT (Charles Frohman, mgr.): Ogden, Utah, Nov. 7; Salt Lake City 8-10.

CHARLEY'S AUNT (Charles Frohman, mgr.): Charleston, S. C., Nov. 6; Brunswick, Ga., 7; Jacksonville, Fla., 8; Savannah, Ga., 9, 10; Augusta, 12, 13; Macon 14; Montgomery, Ala., 15; Columbus, Ga., 16; Opelika, Ala., 17; Selma 19; Birmingham 20; Mobile 21, 22.

CHARLEY'S AUNT (No. 1): Charles Frohman, mgr.; Harlem, N. Y., Nov. 3-10.

CHARLES L. DAVIS: Pittsburgh, Pa., Nov. 3-10.

COUNTY FAIR (Arthur G. Thomas, mgr.): Kansas City, Mo., Nov. 3-10; Topeka, Kans., 12; Leavenworth 13; St. Joseph, Mo., 14; Omaha, Neb., 15-17; Wabash 19, Lincoln 20, Beatrice 21, Hastings 22, Kearney 23, Greeley 24.

CARRIE LAMONT: Yonkum, Tex., Nov. 10; La Grange 12, Bastrop 13, Bellevue 14, 15; Navasota 16.

COUNTRY CIRQUE: Brooklyn, N. Y., Nov. 5-10.

CORSE PAYTON (David J. Ramage, mgr.): Iowa City, Ia., Nov. 3-10; Muscatine 12-17, Rockford, Ill., 19-24.

DONNELLY AND GARARD: Cleveland, O., Nov. 5-10.

DAN MCCARTHY (H. J. Campbell, mgr.): Toronto, Ont., Nov. 4-10; Guelph 12; St. Thomas 13; Brantford 14; Hamilton 15, 16.

DANGER SIGNAL (Edw. J. Abram, mgr.): Memphis, Tenn., Nov. 5-7; Paducah, Ky., 8; Murphysboro, Ill., 9; Chester 10; Alton 12; Galesburg 13.

DERBY WINNER (A. H. Spink, mgr.): Warren, Pa., Nov. 6; Meadville 7; New Castle 8; Youngstown, O., 9; Warren 10; Middletown 12-17, Chicago, Ill., 18-21.

DUFFY'S BUTTERS (Barney Ferguson): Paducah, Ky., Nov. 7; Jackson, Tenn., 8; Memphis 9, 10.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Indianapolis, Ind., Nov. 5-7; Terre Haute 8; Danville, Ill., 9.

DERBY MASQUE: Paterson, N. J., Nov. 8-10.

DENNIS THOMPSON (Frank Thompson, mgr.): Worcester, Mass., Nov. 6, 7; Hartford, Conn., 8; Springfield, Mass., 9; Middletown 12-17, Chicago, Ill., 18-21.

DOWN IN DIXIE (Meriden 15, New Haven 16, 17; Lynn, Mass., 19, 20; Dover, N. H., 21; Manchester 22; Lowell, Mass., 23, 24.

DARKNESS RUSIA (Sidney R. Ellis, mgr.): Dubuque, Ia., Nov. 6; Davenport 7; Cedar Rapids 8; Des Moines 9; St. Joseph, Mo., 10; Kansas City 11-17, St. Louis 18-24.

ELOISE WILLARD (Little Speculator; Edwin P. Fisk, mgr.): Albany, N. Y., Nov. 4-8; Rhinebeck 9; Fishkill 10; Yonkers 11.

E. H. SOTHEBY (Daniel Frohman, mgr.): New York City Aug. 27-Nov. 17.

EVA TANGUY: Batavia, N. Y., Nov. 3-10; Lockport 12-17.

EFFIE ELLISER (Will C. Ellis, mgr.): New Orleans, La., Nov. 5-10; Galveston, Tex., 12; Houston 13, San Antonio 14, Austin 15, Fort Worth 16, Dallas 17, Texas 18, 19; Hot Springs, Ark., 19; Pine Bluff 20; Little Rock 21; Memphis, Tenn., 22-24.

ELLISER'S PLAYERS: Forest City, Pa., Nov. 3-10.

ENGINEER (G. D. Johnston, mgr.): Portsmouth, N. H., Nov. 6; Exeter 8; Salem, Mass., 9; Fitchburg 10; Nashua, N. H., 12; Amesbury, Mass., 13; Ipswich 14; Concord, N. H., 15; Lawrence, Mass., 16, 17; Gardner 19; Athol 20; Amherst 21; Northampton 22; Holyoke 23; Pittsfield 24.

FRANK T. KIRK: Garrett, Ind., Nov. 5-10.

FRIENDS (Arthur C. Abbot, mgr.): Beatrice, Neb., Nov. 6; St. Joseph, Mo., 7; Kansas City 8; Des Moines 12; Burlington 13; Elkhart 14; Des Moines 15; Marshalltown 16; Cedar Rapids 17; Dubuque 19; Davenport 20; Peoria, Ill., 21; Bloomington 22; Aurora 23; Joliet 24.

FAUST (Griffith's F. A. Church, mgr.): Johnston, O., Nov. 6; Urbana 8; Wheeling, W. Va., 8-10.

FAUST (Morrison's Western; E. J. Abram, mgr.): Ho-

boken, N. J., Nov. 5-7; Frankford, Pa., 8; Lancaster 9; York 10; Baltimore, Md., 12-17.

FERRIS' COMEDIANS: New Madrid, Ark., Nov. 8-10; Charleston 12-14.

FABIO ROMANI (Aiden Benedict, mgr.): Salem, Mass., Nov. 6; Portland, Me., 7; Manchester, N. H., 9; Lawrence, Mass., 10.

FLAG OF TRUCE (Walter Sanford's): Newark, N. J., Nov. 5-7.

4-11-41: Decatur, Ill., Nov. 9.

FAST MAIL (Southern; J. B. Hogan, mgr.): Rock Springs, Wyo., Nov. 7; Rawlins 8; Laramie 9; Cheyenne 10; Denver, Col., 11-17; Garden City, Kans., 19; Dodge City 20; Larned 21; Great Bend 22; McPherson 23; Salina 24.

FELIX MORRIS (Frank Williams, mgr.): St. Louis, Mo., Nov. 4-10.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Monmouth, Ill., Nov. 6; Burlington, Ia., 7; Keosauqua 8; Quincy, Ill., 9; Alton 10; St. Louis, Mo., 11-17.

FAST MAIL (Northern; Martin Golden, mgr.): Carbondale, Ill., Nov. 6; Ann Arbor 7; Cairo 8; Metropolis 9; Charleston, Mo., 10; Hickman, Ky., 12; Jackson, Tenn., 13; Mayfield, Ky., 14; Paducah 16; Owensboro 17; Evansville, Ind., 18.

GEORGE W. LARSEN: Olean, N. Y., Nov. 3-10.

GORMAN BROTHERS (Charles F. Brown, mgr.): Little Falls, N. Y., Nov. 6; Ilion 7; Syracuse 8; Watertown 9; Utica 10.

GREAT BROOKLYN HANDCAP (Aubrey Mittenhalt, prop.): Baltimore, Md., Nov. 3-10; Washington, D. C., 12-17.

GRACE ENNETT (Charles E. Wesley, mgr.): Sheridan, Pa., Nov. 6; Mahanoy City 7; Wilkes-Barre 8-10; Allegheny 12-17; Indianapolis, Ind., 19-24.

GUS WILLIAMS: Wilkes-Barre, Pa., Nov. 10.

HETTIE BERNARD CHASE: Chattanooga, Tenn., Nov. 9, 10.

HAMILTON IDEAL THEATRE: Boswell, Ind., Nov. 5-10.

HOLMES COMEDY: Stratford, Ont., Nov. 5-10; London 12-17.

HARRY LINDELL'S STOCK (Everett King, mgr.): Halifax, N. S., Oct. 29— indefinite.

HARRISON STOCK (M. W. Hanley, mgr.): Scranton, Pa., Nov. 6, 7; Wilkes-Barre 8, 9; Allentown 10; Philadelphia 12-17.

HENNESSY LEROY (Homer Drake, mgr.): Kansas City, Kans., Nov. 8-10; Perry, O. T., 12-14; Guthrie 15-17.

HOSK AND HOSK (C. N. Bertram, mgr.): Buffalo, N. Y., Nov. 3-10.

HAYES AND HART (James Jay Brady, manager): New York City Nov. 5-10; Baltimore, Md., 12-17.

IN THE NAME OF THE CAZAR (George C. Jenks, mgr.): Indianapolis, Ind., Nov. 5-7.

IVY LEAF (John Major, mgr.): Dover, N. H., Nov. 6; Lawrence, Mass., 7; Nashua, N. H., 8; Lynn, Mass., 9, 10; Salem 12; South Framingham 13; Lowell 14; Haverhill 15; Fitchburg 16; Marlboro 17; Taunton 19; Plymouth 20; New Bedford 21.

IDA VAN CORTLAND: St. Cloud, Minn., Nov. 5-10.

IN OLD KENTUCKY (No. 1): Boston, Mass., Oct. 22— indefinite.

IN OLD KENTUCKY (No. 2): Memphis, Tenn., Nov. 5-7; Nashville 8-10.

IN OLD KENTUCKY (No. 3): Spokane, Wash., Nov. 6, 7; Missoula, Mont., 8; Helena 9, 10.

JOSHUA SIMPKINS: Augusta, Me., Nov. 7; Togus 8; Richmond 9; Bath 10; Boothbay 12; Brunswick 13.

JOSEPH MURPHY: Scranton, Pa., Nov. 6; Norristown 7; Camden, N. J., 8; Chester, Pa., 9; Wilmington, Del., 10; Pittsburgh, Pa., 12-17.

JOHN L. SULLIVAN: Olean, N. Y., Nov. 6; Oil City, Pa., 8

Nov. 4-10, Hamilton 12, Dayton 13, Springfield 14, Chicago 15, Baltimore 16.
 THE FORWARD: Southern, J. J. Lodge, mgr.: New Orleans, La., Nov. 6, 7, Meridian, Miss., 8, Vicksburg 9, Natchez 10, New Orleans, La., 11-17.
 THE PASSING SHOW (Canary and Lederer, mgrs.): New York City Oct. 29-Nov. 17.
 TAVARY OPERA: Chicago, Ill., Nov. 3-17.
 WANG (D. W. Truss and Co., mgrs.): Trenton, N. J., Nov. 7, Easton, Pa., 8, Allentown 9, Lancaster 10, Reading 12, Harrisburg 13, York 14, Williamsport 15, Wilkesbarre 16, Scranton 17.
 WILBUR OPERA: Cincinnati, O., Nov. 5-10.

AL. G. FIELD'S: Hot Springs, Ark., Nov. 6, Little Rock, 7, Newport 8, Pine Bluff 9, Ft. Smith 10.
 BARLOW BROTHERS: Fort Smith, Ark., Nov. 7.
 COMSTOCK'S: New York City Oct. 1-10, indefinite.
 GORTON'S (Charles H. Larkin, mgr.): Salem, N. J., Nov. 8, Morristown 16.
 H. HENRY'S: Kokomo, Ind., Nov. 6, Crawfordsville 7, Frankfort 8.
 PRIMROSE AND WIST (Joseph P. Harris, mgr.): Harlem, N. Y., Nov. 5-10.
 VREBLAND'S (T. D. Middaugh, mgr.): St. Marys, O., Nov. 7, Greenville 8, Winchester, Ind., 9, Elwood 10, Tipton 12.

AUSTIN VAUDEVILLE (W. O. Austin, mgr.): Scranton, Pa., Nov. 5-10.
 A. JAY CIRCUS: New York City Nov. 5-10, Brooklyn 12-19, Newark, N. J., Nov. 5-10.
 BOB FITZSIMMONS: Newark, N. J., Nov. 5-10.
 CITY CLUB: Philadelphia, Pa., Nov. 5-17.
 CITY SPORTS: Nashville, Tenn., Nov. 5-10, Chicago, Ill., 11-24.
 C. W. WILLIAMS: Columbus, O., Nov. 5-7, Dayton 8-10.

CHOLE BURLESQUE (Sam T. Jack, mgr.): Grand Rapids, Mich., Nov. 5-10.
 FRENCH FOLLY: New York City Nov. 5-17.
 FAY FOSTER: Troy, N. Y., Nov. 5-10.
 FIELD AND HANSON: Indianapolis, Ind., Nov. 5-10, St. Louis, Mo., 12-17, Chicago, Ill., 14-20.

GUS HILL'S NOVELTIES: St. Louis, Mo., Nov. 5-10.
 GRENIER'S: Harlem, N. Y., Nov. 5-10.
 HYDE'S COMEDIANS: Pittsburgh, Pa., Nov. 5-10.
 HARRY WILLIAMS' OWN: New York City Nov. 5-10.
 HOPKINS' TRANS-OCEANICS: Brooklyn, N. Y., Nov. 5-10.
 HARRY MORRIS' ENTERTAINERS: Chicago, Ill., Nov. 5-10.

HARRY WILLIAMS' METEORS: Philadelphia, Pa., Nov. 5-10.
 HIS NIBS THE BARON: Cambridge, O., Nov. 7, Parkersburg, W. Va., 8, Pomeroy, O., 9, Charleston, W. Va., 10.
 JOHN F. FIELDS: Indianapolis, Ind., Nov. 5-10.

KARLHOLD'S ORPHEUM STARS: Chicago, Ill., Nov. 5-10.
 LOTTIE COLLINS: Philadelphia, Pa., Nov. 5-10.
 LILLY CLAY (Harry W. Semon, mgr.): Toronto, Ont., Nov. 5-10, Albany, N. Y., 12-17, Troy 19-24.

MARIE SANGER: Albany, N. Y., Nov. 5-10.
 MAY HOWARD: Baltimore, Md., Nov. 5-10, Washington, D. C., 12-17, New York City 19-24.
 NIGHT OWLS: New York City Nov. 5-10.

NEW YORK STARS (Gus Hill, prop. and mgr.): Cincinnati, O., Nov. 5-10.
 OLD SOUTH: Philadelphia, Pa., Nov. 5-10.
 PATRICK MARRER: Manchester, N. H., Nov. 5-7.
 REILLY AND WOODS: Boston, Mass., Nov. 5-10, New York City 12-17.

RICK AND BARTON'S COMEDIANS: New York City, Nov. 5-17, Providence, R. I., 19-24.
 RUSSELL BROTHERS: Washington, D. C., Nov. 5-10.
 ROSE HILL'S ENGLISH FOLLY: Louisville, Ky., Nov. 5-10.

ROSE-SANTLEY: Buffalo, N. Y., Nov. 5-10.
 SOUTHERN: Providence, R. I., Nov. 5-10.
 SOUTH BEFORE THE WAR: Cleveland, O., Nov. 5-10.
 SAM DEVERE: Newark, N. J., Nov. 5-10.
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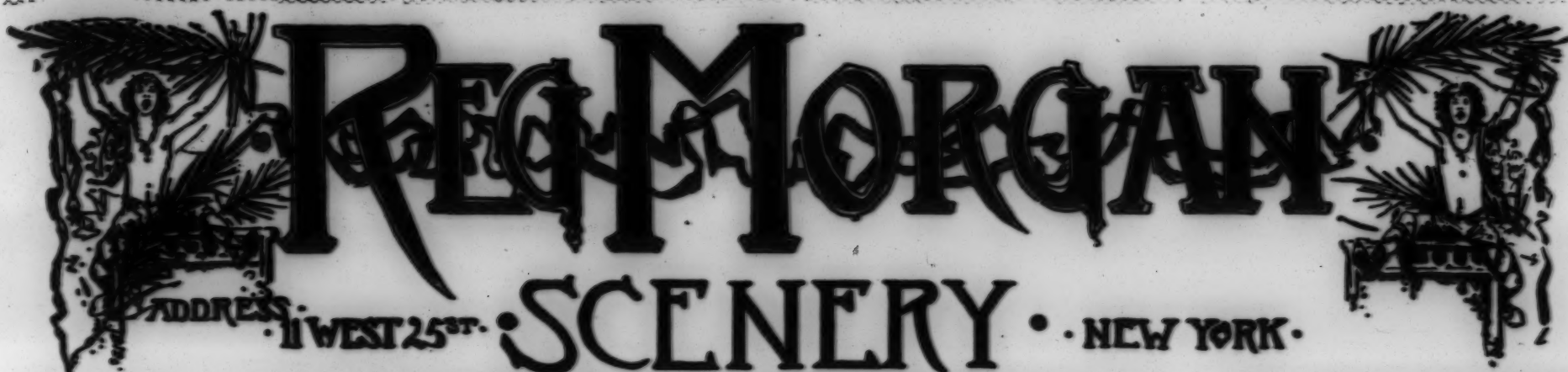
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New York Times.—It has truly been said, that the great colored soprano stands without an equal in her race, and few in any race.
London Era.—"Little Ruby" danced in a way to startle the premiers danseuses of older growth, and fairly carried the house by storm.
New York Dispatch.—If Loie Fuller or Amelia Glover had been present, they would undoubtedly have been able to take points from her.

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